NEEDLECRAFT

MAGAZINE

NOVEMBER 1927 TEN CENTS

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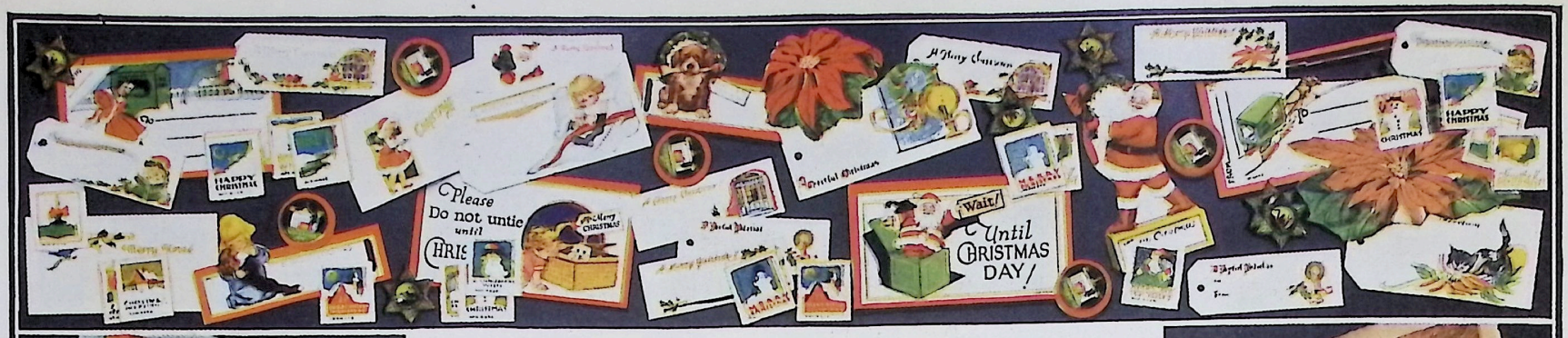
MRS GEO H COLLINS
417 E 10TH ST

ALICE BEACH WINTER



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14 Large Engraved Cards

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130-Piece Christmas-Package Extra

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HERE is a fine assortment, one of the most elaborate we have ever offered; and we are certain that no one else has so fine a box of steel-engraved Christmas-cards to offer. Don't confound them with the usual assortments that hold some mediocre and small cards—the smallest card in this assortment is 4x5 inches. There are eleven of this size, one 4¼x5½ and two exceptionally high-grade cards 4x6. All engraved in bright colors, with dignified lines that are appropriate to use with the most intimate as well as the more formal friends. These verses and lines are selected with that purpose in mind. This is important. Every envelope is lined with golds, blues, bronze, reds and grays. All in a beautiful holiday box so that you can make some friend a gift of a boxful, beside securing enough for your own use. Thousands every year depend on us for their Christmas-cards and get several boxes. And with every box of engraved cards we send you extra enough Christmas-seals, tags and stickers for your entire Christmas use. There are

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Think of it—148 Christmas pieces for only **two** subscriptions! You can't let this offer go by this year of all years. It's easy to get two subscriptions (your own renewal counts). Send the money collected—50 cents for each new or renewal subscription—with subscribers' names and addresses plainly written, sign your own name as club-raiser. We do the rest—enter the subscriptions and send you free and postpaid one 148-piece Christmas-box, described and illustrated here, for every two subscriptions sent in. Order by name and number. Address

Needlecraft Magazine
Augusta, Maine

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When Subscriptions Start

THE fact that you receive your magazine will be due acknowledgment that your order and remittance have been received.

All subscriptions received in the month of January will begin with the February number, those received in February will begin with the March number, and so on throughout the year. It is impossible to begin a subscription with back numbers. Each subscriber is notified of the expiration of her subscription by a red-and-white blank enclosed in the last issue of the magazine to which she is entitled. We always stop the magazine at the expiration of the time paid for.

A. C. STODDARD, *Editor*
ETHEL M. McCUNN, *Associate Editor*
G. M. LORD, *Managing Editor*
ROBERT B. JOHNSTON, *Advertising Manager*

"In All Things, Give Thanks"

EVERY now and again somebody is heard to declare that there's nothing to be thankful for. Of course the people who make such a statement do not really believe it; they cannot, in face of the major evidence to the contrary. They simply mean that some adverse breeze has blown across their own way, and their skies are dark for the moment. That is exactly what one of my girls meant when she complained of the lack of worthwhile things in her life. "I know what you'll say," she pouted; "you'll remind me that I have health, and a good home, a fine position and plenty of friends, and it is true. But I get tired, just the same. There's nothing but work, work, work. Once in a while I go to a party, or to see a play, or on an automobile ride—but what do they amount to? I'm sick of doing the same things all the time!"

And then I told this dear girl o' mine—she *is* a dear girl even though she does get a bit out of sorts, at times—a little true story which has come to me. It is the story of another girl who, it would surely seem, had every reason to feel she had little to give thanks for. Until she was twelve years of age she was a bright, healthy, normal child, full of fun and a general favorite. Then something went wrong—the best physicians and specialists scarcely knew what, nor could they remedy the trouble. And so after a time she was told she would never walk again—never be free from pain. I suppose few of us can realize what such a verdict would mean to us, or what it meant to her. Yet she smiled through the tears she could not entirely stay.

"Well, I can see," she said, "and hear. I've got every one of my senses, and I can use my hands. Think of Helen Keller, and what she has done! Why, I'd be ashamed to complain or be ungrateful. And I needn't be useless."

So she took up the studies she had been compelled to drop, and extended them into fields which, but for her disability, she would probably never have been interested to reach. She became possessed of an understanding heart; her sympathy was unbounded. And finally she began to write—for her own pleasure at first, while she felt her way; then she sent forth her little messages, both in prose and rhyme, each one winged with the earnest desire to find someone needing just the help she could give. And now she has written a book of poems, some of them gay, others reverential, and all breathing the spirit which has enabled her to escape from Doubting Castle and its keeper, and take her place among the courageous ones of earth who find cause for gratitude in all things—always reasons aplenty for being thankful.

Misty-eyed she looked at me—this girl o' mine to whom I told the story.

"Oh, I'm sorry," she whispered; "and I'm sorry I said that—I didn't mean it. Do you suppose I can buy that book of poems? I'll be so glad to."—*A. G. F.*

Thanksgiving

By ALICIA C. STEWART

A new resolve I've made, this sunlit day,
A vow, o'erfilled with promise, rich and fair
I will be glad and grateful, come what may;
I'll fret no more, and banish every care.

Whate'er the future holds from my veiled eyes,
I'll trust the Father's wise and loving hand
To lead me on, perchance to glad surprise—
He's brought me safely where to-day I stand.

No more I'll harken either doubt or fear,
But count my blessings, as a string of beads;
First, love of friends and little children, dear;
Health, plenty to supply all simple needs.

Work that I love and, loving, fill my part;
For service I may render doubly paid
If I shall lift a burden from some heart,
And let in sunshine where has lingered shade.

Love, faith and work, life's sweetness over all,
The will to understand, and trust, and pray—
Oh, what beside can we, His children call
To make all days one glad Thanksgiving Day?

"Making Friends"

HOW many of our readers know of the inspiration to be gained and the good-will fostered by being friendly with the people we meet, as opportunity offers? It is true we may never meet them again, but there is always a pleasant memory to cherish, which means a great deal. This world is full of fine, splendid souls, and the more we come to be sure of this, the more life seems worth the living.

During a short motor-trip not long ago, we had an interesting experience; it was a sort of foraging expedition, and when we saw a sign offering what we had been sent in search of posted in front of an oldfashioned farmhouse, on the screened-in piazza of which a little white-haired lady sat rocking and knitting, we walked straight up the flagged pathway—to make a new friend and incidentally the required purchase. And while we waited for this to be gotten ready, taking the comfortable chair offered, we furthered the larger purpose of the visit by remarking on the beauty of the view—which stretched "over upland and lowland" to the deep blue of the open ocean far beyond.

"It *is* pretty, isn't it?" the sweet-faced lady of the rocker acquiesced, with a touch of pride in her gentle voice. "I have looked at it every day for a great many years, and it seems just as pretty to-day as ever, to me. You see, I have lived here all my life; I was born in this house. My grandfather built it, so it is a good bit my senior," she laughed, softly. "It is more than one hundred years old, and likely to last another century if nothing happens to it. My boy wants I should come and live with him in the city, but I tell him I couldn't be happy anywhere else—no other spot would be like home. And the old house keeps up with the times, too. Why, I can remember when we had to bring every drop of water we used from the boiling-spring at least forty rods back of the barn, and burned tallow-dips and oil-lamps for light, and wood in the fireplace and stove for heat. And now we have running water, piped from the same spring, and all we have to do is turn a faucet; and we press a button for light, and the furnace keeps the house like summer through the coldest weather. Looking back, I wonder if folks know how much they have to be thankful for these days. I feel that I am not half grateful enough for it all—even though I have had to 'wear' a cane for the past two years." Again came the soft laugh it would have done you good to hear. "Oh, it is a wonderful world," she said, "a beautiful, wonderful world; and I am glad to be alive and enjoy it."

Then the small granddaughter came in with our quota of fresh eggs, and the dear grandmother put down her knitting for a warm handclasp; and all the way home the birds sang, and the flowers blossomed by the wayside, and the sun shone as almost never before—so good a thing it is to discover the gold of pure friendliness. You will be glad to know, too, that Needlecraft knitters are to have the opportunity of translating into their own terms the lovely pattern of thread lace which fell in a filmy cascade from the shining needles plied by this new friend of us all; and this "with her best love."

Again the Roll-Call

ONCE a year, as you know, The American Red Cross issues its call for membership renewals or enrollments, extending from Armistice Day to Thanksgiving Day—this year from the eleventh to the twenty-fourth day of November.

The membership-fee of one dollar seems small indeed when compared with the privilege afforded of taking part in the work for humanity performed in times of stress by this great organization. No other appeal is made for funds. The annual dues received during the Roll Call from old and new members finance the entire Red Cross work; and it is by this means alone that the association is kept in a state of preparedness for instant service whenever or wherever the need occurs. In case of any great national emergency or disaster, such as the Mississippi Valley flood of the present year, it is able to render most effective first aid—twice given when given quickly.

Let us all, then, renew our membership; and let us extend an invitation to some friend to join with us the army of loyal Red Cross supporters—three million strong.

The End of the Story

MORE than half a year has elapsed since we printed a letter from a nurse who stands high in her profession, stating that, in her honest opinion, long continued knitting, especially of large articles, is likely to impair the vision even to the extent of total blindness, as in one instance cited. It was an earnest, straightforward letter; and, while we could not agree with the views set forth, we were glad to broadcast her warning as she asked, by affording it the widest possible circulation. An avalanche of protest, entirely one-sided, followed, and these "contrary-minded" letters are still coming from all parts of our own country, and beyond.

And now comes a delightful letter from our original graduate nurse, closing the discussion—a happy closing, indeed, since it leaves us all better friends than ever, if this were possible. From the accompanying personal note we quote: "The nays have it, surely! However, I want to tell you I have quite enjoyed the controversy on wasted eyesight. Isn't it amazing how many angles can be revealed in argument?" Which is always true; and well for us if the argument be as amicable as in the present instance.

Dear Needlecraft Friends.—What a bombshell I exploded amid needlecrafters! Like all ammunition in reckless hands, fragments hit where least intended. Although I seemingly stand alone in my belief that some needlework can impair sight I am glad, for it shows me I am needlessly concerned about needleworkers' vision. Several have interpreted my letter to mean I would withhold needlework from some. No, friends; I know how much wrath can be knitted into a piece of lace, and the contentment and dreams which can be woven in, also the great satisfaction of something created by one's own hands. My plea was to consider twice and see if the finished article is going to be worth the energy and eyesight expended. Since I have learned from your contributed letters that needlework can be done by touch, intuition or some other sense in conjunction with sight, it likely makes little difference how large or intricate the article to be made. Needlecraft teaches us more than designing, doesn't it? What interesting letters we have had from subscribers, and how much better we all know each other! Needlecraft, too, I am sure, has learned how important a part it plays in many lives; I am equally sure it will continue to prosper when so loyally supported by the many devout upholders of the art.—*Flora A. Fuhs, Ohio.*

Three weeks without salary

In the THROAT and nose more than 50 diseases
have their beginning or development. Some, of mild character, yield to an antiseptic. Others, more serious, do not. At the first sign of an irritated throat, gargle frequently with Listerine, and if no improvement is shown, consult a physician.
watch your throat!

Guard against sore throat

WE'VE rolled around to it again—the season when a wicked cold or a nasty sore throat may lay you up for weeks. Most of us can't afford that; nothing coming in; everything going out.

In avoiding colds and sore throat, one of your most valuable aids is Listerine, the safe antiseptic.

After exposure to cold weather, or sudden changes in temperature, after mingling with crowds, after your feet have been wet—gargle with Listerine when you get home.

It may be—and very probably will be—the means of saving you a trying siege of illness. Listerine, being antiseptic, immediately attacks the countless bacteria that lodge in the mouth waiting until bodily resistance is low to strike.

For your own protection against cold weather complaints you ought to make a daily habit of rinsing the mouth and gargling with Listerine. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

SOUNDS LOGICAL
The great success of Listerine Tooth Paste has proved that the idea of a scientific dentifrice at 25c (for the large tube) is a popular one.

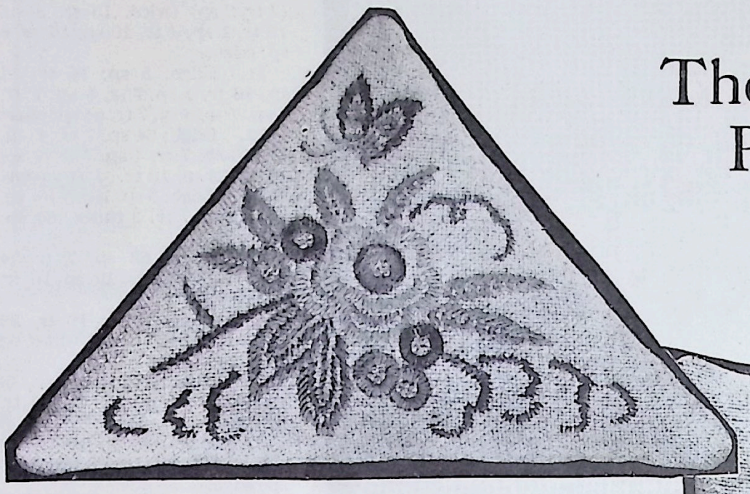
LISTERINE

—the safe antiseptic

NEEDLECRAFT MAGAZINE

The Vogue of Wool Embroidery Is as Persistent as That of the Pillows It Decorates

By CAROLYN WAITE



No. 3356 N. The Convenient Triangular Pillow

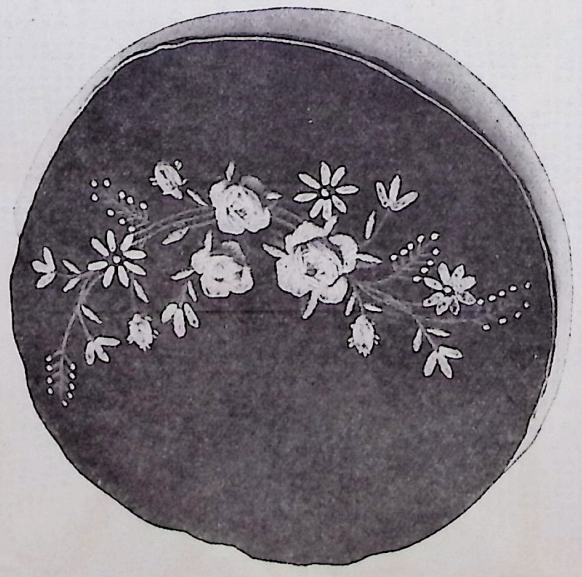
A SPOT of bright, soft color adds wonderfully to the welcoming charm of any room when the chilliness of approaching autumn drives us from the porch where we have enjoyed so many sunny summer days to the inner fastnesses of the house, and we feel a bit out of sorts in consequence. And when one bright spot is multiplied by two or three or four, who can resist the invitation to take comfort? Truly, the pillow which is no less serviceable than decorative is on the crest of the wave to-day, as regards home-furnishings, and is as highly favored for giving away as for keeping. There is no possibility of an oversupply of these accessories, colorful and cheering as well as ease-promoting. For the room of our college-girl or -boy nothing can be more appealing; and we all know what an excellent plan it is to have a double quota for home use, so that a part of them may be given a rest while the other "shift" sees service; then when the turnabout comes those which have had a vacation are as fresh and interesting as when we first made their acquaintance.

The trio of pillows illustrated is sure to be appreciated by every needleworker, perhaps especially by the busy homemaker who has not so much time as she would like for plying her needle in a decorative way, yet takes the greatest pleasure in providing new and pretty articles for her own house and as gifts. Monk's-cloth is an ideal fabric for working with wool; it is, as you know, a heavy, double-thread material, evenly woven in natural color, and its neutral tone affords a most pleasing background for any color-scheme. After the embroidery is completed, the pillows are made up in the simplest fashion; back and front are seamed together, leaving space for putting in the fluffy, soft cushion, and this opening is whipped together with selfcolor thread after the padding is inserted. There should be sufficient intake of seam to prevent raveling—indeed, it is a wise plan to whip all raw edges rather closely before beginning to work in order to do away with such a possibility. Then when you are ready to take needle in hand a very few stitches of the simplest kind, used in different ways, tell the whole story. The designs are so entirely conventional that it is difficult to name the various flower-forms, yet the effect is all that can be wished for, and the work goes so quickly it is a joy to do it. Every stitch counts, and the decoration of either pillow may be easily finished in a few hours. A single strand of yarn is used in the needle, and not too long a thread should be taken at a time—not so long that it is likely to wear and grow rough before it is used; a little practise will determine this matter. The colors are soft and harmonious, and the combination most pleasing in every instance.

Beginning with the triangular pillow, and working from right to left, single stitches in dull red are used for the curving lines which fill in the point, four in number, and also for the three similar forms at the left; for the slender, pointed leaves, just above, the first of dark blue, the next of medium green, the same single stitches are employed, slantwise, each covering the line which indicates its position; simply bring the needle up at one end of the line and put it down at the other—there isn't a bit of guesswork about it, you see. The midrib of each leaf is a line of running-stitches, in the same shade of green. Spaced buttonholing, the stitches showing just a bit of the fabric between, edges each of the three posies, old-gold for the upper one, and a lighter shade of the same color for the two below, all with centers of French knots in

No. 3357 N. A Color-Combination No Less Attractive

medium blue; a similar flower in the lighter shade, surrounded by chain-stitching done with the same dull red, forms the center of the large motif above, the petals of which are done in single-stitch—or easy flower-stitch, as it is sometimes named—using the medium blue for all save the two intermediate petals at the lower left, which are dark blue; single-stitch is employed also for the two large or double leaves, the outer lines of medium green, the inner of a lighter shade, and for the midrib is a chain-stitching of dark blue. The stem is of red, as is the tendril at the right of the central motif; and the small leaf, extending from the stem, consists of a line of single-stitches in light green. The two posies at upper left correspond to the two at lower right of the central motif; and the leaves above are worked like the two at the right, save that the first, of green, has a midrib of dark blue, the next toward the left is blue, with the midrib of green, the third is also blue, with chain-stitching of green, and the fourth is green, with a chain-stitched midrib of the lighter shade of blue. Still above, filling the point of the triangle, floats a gorgeous butterfly, the wings edged



No. 3359 N. Wool Is Here Used in "Real" Embroidery

with single stitches of red, wing-spots buttonholed with the lighter shade of gold, single stitches of medium green above and below, and the body and antennæ worked in buttonhole- and outline-stitch with dark blue. It is all done with almost incredible speed, yet is as good-looking as though a much longer time had been given to it; and nobody can fail to be delighted with both the doing and the having.

In the decoration of one of the oblong pillows the coloring is somewhat similar, but varied as to arrangement. The central flower-form has the outer and second

No. 3358 N. A Tuck-In Pillow You Will Like To Make

rows of petals buttonholed with the lighter shade of old-gold; the five-pointed star is in single-stitch, worked with the same color; the center is a buttonholed ring of dark brown, with a loop-stitch extending from the outer edge into each point of the star; and between these points, covered by the petals of the second row, are three short stitches of brown. The matching bell-shaped flower or bud at upper right is outlined with the old-gold and banded with the same color, save for the brown line across the base, all in single-stitch. Below this, at the right of the pillow, is a gracefully drooping group of leaves in medium blue and green, worked as directed for the triangular pillow, first a blue leaf with a midrib of green chain-stitching, then one of green with a line of running-stitch in blue, at the extreme right two slender leaves of blue without midrib, a larger green leaf with chain-stitched midrib of blue, and directly below the center flower two leaf-tips worked in the same way; the flower-spray with stems and tendrils, heavily outlined with medium blue, has a small green leaf in a single stitch at one side, giving the effect of irregular satin-stitch, unpadded, and the flower-panicle consists of three graduated circles, buttonholed with dull red or mahogany. Above, at left of the bell-shaped flower, is a heavy tendril of blue, a green leaf with the chain-stitched midrib of blue and a few stitches in the same color, each side and two posies with a group of three French knots in lavender at center, partially outlined with dark blue, and radiating single-stitch petals of the same color at the outer edge. The canterbury-bells are in two shades of lavender, the cups rimmed with buttonholing of the bright shade, and having a group of French knots at center, then outlined and filled in with separated rows of slantwise single stitches in the softer color. There is a slender green leaf, with run midrib of the same color, an

Concluded on page 29

Needlecrafters' Own Page

CONDUCTED BY OUR READERS

"The Spirit of St. Louis," in Filet-Crochet

By MRS. F. A. WRIGHT

EVERY enthusiastic crocheter will be glad to see this wonderfully good representation of "our Lindy's" flying partner. It may be used as a pillow-top, panel, chair-back, or as one may desire, and in finer thread, framed under glass as a tray or coaster, and will prove interesting as well as attractive. Using crochet-cotton that will give 6 spaces to the inch, make a chain of 350 stitches.

1. Miss 7, (4 tr, 1 sp) 57 times.
2. Four tr (ch 3 for 1st), (1 sp, 4 tr) 57 times.
3. Edge (of ch 5, for a sp, miss 2 tr, 4 tr in 4 st); 111 sp; edge (of 4 tr, 1 sp).
4. Edge (of 4 tr); 113 sp; edge (of 4 tr).
5. Like 3d row; the edge repeats 3d and 4th rows throughout.
6. Edge; 20 sp, 4 tr, 1 sp, 16 tr, 5 sp, 10 tr, 2 sp, 4 tr, 6 sp, 19 tr, 6 sp, 10 tr, 7 sp, 10 tr, 4 sp, (7 tr, 2 sp) twice, 4 tr, 1 sp, 16 tr, 3 sp, 4 tr, 21 sp; edge.
7. Edge; 23 sp, 7 tr, 4 sp, 4 tr, 5 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 4 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, 3 sp, 7 tr, 11 sp, 4 tr, 5 sp, 7 tr, 4 sp, 4 tr, 20 sp; edge.
8. Edge; 26 sp, 7 tr, 5 sp, 4 tr, 11 sp, 7 tr, (3 sp, 4 tr) twice, 5 sp, 4 tr, (3 sp, 7 tr) twice, 4 sp, 7 tr, 5 sp, 4 tr, 4 sp, 7 tr, 24 sp; edge.
9. Edge; 23 sp, 7 tr, 10 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 2 sp, 7 tr, 5 sp, 7 tr, 2 sp, 4 tr, 3 sp, 7 tr, 11 sp, 4 tr, 5 sp, 7 tr, 25 sp; edge.
10. Edge; 22 sp, 16 tr, 5 sp, 10 tr, 10 sp, 7 tr, 2 sp, 10 tr, 1 sp, 7 tr, 5 sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 6 sp, 16 tr, 25 sp; edge.
11. Edge; 26 sp, 13 tr, 5 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 2 sp, 7 tr, 5 sp, 7 tr, 6 sp, 7 tr, 11 sp, 4 tr, 8 sp, 13 tr, 20 sp; edge.
12. Edge; 21 sp, 7 tr, 4 sp, (4 tr, 2 sp) 3 times, 4 tr, 8 sp, 7 tr, 7 sp, 4 tr, 5 sp, 4 tr, (3 sp, 7 tr) twice, 4 sp, 7 tr, 5 sp, 7 tr, 4 sp, 4 tr, 24 sp; edge.
13. Edge; 23 sp, 4 tr, 4 sp, 7 tr, 5 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 4 sp, 4 tr, 3 sp, 4 tr, (8 sp, 7 tr) twice, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 4 sp, 7 tr, 20 sp; edge.
14. Edge; 22 sp, 16 tr, 1 sp, 4 tr, 1 sp, 22 tr, 6 sp, 7 tr, 2 sp, 7 tr, 7 sp, 10 tr, 4 sp, (4 tr, 2 sp, 4 tr, 1 sp) twice, 7 tr, 2 sp, 7 tr, 4 sp, 16 tr, 1 sp, 4 tr, 23 sp; edge.
15, 17, 19. Like 3d row.
16, 18, 20. Like 4th row.
21. Edge; 26 sp, 16 tr, 80 sp; edge.
22. Edge; 80 sp, 22 tr, 26 sp; edge.
23. Edge; 22 sp, 7 tr, 1 sp, 22 tr, 79 sp; edge.
24. Edge; 13 sp, 4 tr, 66 sp, (10 tr, 1 sp) twice, 10 tr, 22 sp; edge.
25. Edge; 20 sp, 13 tr, (1 sp, 10 tr) twice, 64 sp, 7 tr, 13 sp; edge.
26. Edge; 15 sp, 10 tr, 62 sp, 22 tr, 1 sp, 13 tr, 21 sp; edge.
27. Edge; 20 sp, 16 tr, 1 sp, 19 tr, 61 sp, 10 tr, 15 sp; edge.
28. Edge; 5 sp, 244 tr, 1 sp, 13 tr, 12 sp, 10 tr, 7 sp; edge.
29. Edge; 5 sp, 16 tr, 12 sp, 13 tr, 7 sp, 226 tr, 3 sp; edge.
30. Edge; 4 sp, 223 tr, 2 sp, 4 tr, 4 sp, 13 tr, 13 sp, 16 tr, 6 sp; edge.
31. Edge; 5 sp, 16 tr, 12 sp, 10 tr, 1 sp, 4 tr, 4 sp, 7 tr, 2 sp, 220 tr, 3 sp; edge.
32. Edge; 4 sp, 220 tr, 2 sp, 7 tr, 6 sp, 13 tr, 11 sp, 16 tr, 6 sp; edge.
33. Edge; 5 sp, 16 tr, 10 sp, 19 tr, 4 sp, 13 tr, 2 sp, 217 tr, 3 sp; edge.
34. Edge; 4 sp, 19 tr, 2 sp, 10 tr, 1 sp, 10 tr, 4 sp, 160 tr, 2 sp, 13 tr, 3 sp, 25 tr, 9 sp, 16 tr, 6 sp; edge.
35. Edge; 5 sp, 16 tr, 8 sp, 28 tr, 3 sp, 13 tr, 2 sp, 145 tr, 5 sp, 25 tr, 1 sp, 10 tr, 2 sp, 16 tr, 3 sp; edge.
36. Edge; 4 sp, 13 tr, 2 sp, 10 tr, 2 sp, 13 tr, 4 sp, 16 tr, 5 sp, 127 tr, 2 sp, 16 tr, 3 sp, 31 tr, 7 sp, 16 tr, 6 sp; edge.
37. Edge; 5 sp, 16 tr, 6 sp, 34 tr, 4 sp, 13 tr, 2 sp, 115 tr, 4 sp, 16 tr, 5 sp, 16 tr, 17 sp; edge.
38. Edge; 19 sp, 28 tr, 5 sp, 13 tr, 7 sp, 76 tr, 9 sp, 10 tr, 4 sp, 22 tr, 3 sp, 4 tr, 5 sp, 19 tr, 6 sp; edge.
39. Edge; 6 sp, 10 tr, 2 sp, 16 tr, 2 sp, 4 tr, 1 sp, 22 tr, 4 sp, 10 tr, 1 sp, 4 tr, 2 sp, 13 tr, 1 sp, 61 tr, 5 sp, 22 tr, 4 sp, 28 tr, 4 sp, 43 tr, 5 sp; edge.
40. Edge; 6 sp, 43 tr, 8 sp, 28 tr, 4 sp, 25 tr, 19 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 4 tr, 2 sp, 28 tr, 1 sp, 13 tr, 1 sp, 4 tr, 3 sp, 4 tr, 8 sp; edge.
41. Edge; 6 sp, 10 tr, 2 sp, 4 tr, 5 sp, 4 tr, 1 sp, 25 tr, 2 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 13 tr, 1 sp, 73 tr, 4 sp, 28 tr, 13 sp, 37 tr, 6 sp; edge.
42. Edge; 7 sp, 37 tr, 17 sp, 28 tr, 4 sp, 61 tr, 1 sp, 10 tr, 2 sp, 7 tr, 1 sp, 7 tr, 2 sp, 4 tr, * 2 sp, 28 tr, 1 sp, 13 tr, 1 sp, 4 tr, 2 sp, 10 tr, 7 sp; edge.
43. Edge; 6 sp, 10 tr, 2 sp, 4 tr, 5 sp, 4 tr, 1 sp, 25 tr, 2 sp, 7 tr, 2 sp, 4 tr, 29 sp, 34 tr, 20 sp, 31 tr, 7 sp; edge.
44. Edge; 8 sp, 31 tr, 23 sp, 97 tr, 2 sp, 13 tr, 2 sp, 7 tr; like 42d from *.
45. Edge; 7 sp, 4 tr, 3 sp, 4 tr, 5 sp, 4 tr, 1 sp, 25 tr, 2 sp, 7 tr, 2 sp, 16 tr, 2 sp, 82 tr, 29 sp, 19 tr, 9 sp; edge.
46. Edge; 11 sp, 13 tr, 34 sp, 70 tr, 2 sp, 13 tr, 2 sp, 10 tr; like 42d from *.
47. Edge; 5 sp, 16 tr, 1 sp, 16 tr, 2 sp, 4 tr, 1 sp, 22 tr, 2 sp, 10 tr, 2 sp, 13 tr, 2 sp; 61 tr, 51 sp; edge.
48. Edge; 56 sp, 46 tr, 2 sp, 16 tr, 2 sp, 10 tr, 2 sp, 25 tr, 9 sp, 16 tr, 6 sp; edge.
49. Edge; 5 sp, 16 tr, 10 sp, 22 tr, 2 sp, 10 tr, 2 sp, 16 tr, 2 sp, 13 tr, 66 sp; edge.
50. Edge; 66 sp, 7 tr, 3 sp, (7 tr, 2 sp) twice, 13 tr, 2 sp, 16 tr, 1 sp, 4 tr, 10 sp, 16 tr, 6 sp; edge.
51. Edge; 5 sp, 16 tr, 11 sp, 16 tr, 1 sp, 7 tr, 4 sp, 7 tr, 5 sp, 7 tr, 3 sp, 7 tr, 64 sp; edge.
52. Edge; 64 sp, 7 tr, 4 sp, 7 tr, 5 sp, 7 tr, 4 sp, 7 tr, 1 sp, 13 tr, 12 sp, 16 tr, 6 sp; edge.
53. Edge; 5 sp, 16 tr, 19 sp, 4 tr, (4 sp, 7 tr) 3 times, 63 sp; edge.
54. Edge; 63 sp, 7 tr, (4 sp, 7 tr) 3 times, 19 sp, 16 tr, 6 sp; edge.
55. Edge; 5 sp, 16 tr, 20 sp, 4 tr, (4 sp, 7 tr) 3 times, 62 sp; edge.
56. Edge; 62 sp, 7 tr, (4 sp, 7 tr) 3 times, 20 sp, 16 tr, 6 sp; edge.
57. Edge; 6 sp, 10 tr, 22 sp, 4 tr, (4 sp, 7 tr) 3 times, 61 sp; edge.
58. Edge; 61 sp, (7 tr, 4 sp) 3 times, 4 tr, 33 sp; edge.
59. Edge; 33 sp, 4 tr, 3 sp, 7 tr, (4 sp, 7 tr) twice, 60 sp; edge.
60. Edge; 60 sp, (7 tr, 4 sp) 3 times, 4 tr, 34 sp; edge.
61. Edge; 34 sp, 4 tr, 3 sp, 7 tr, (4 sp, 7 tr) twice, 59 sp; edge.
62. Edge; 59 sp, 7 tr, 4 sp, 7 tr, 5 sp, 7 tr, 3 sp, 4 tr, 35 sp; edge.
63. Edge; 35 sp, 7 tr, 2 sp, 7 tr, (4 sp, 7 tr) twice, 58 sp; edge.
64. Edge, 58 sp, 7 tr, 5 sp, 7 tr, 4 sp, 7 tr, 2 sp, 7 tr, 36 sp; edge.
65. Edge; 36 sp, 7 tr, 1 sp, 7 tr, 11 sp, 7 tr, 57 sp; edge.
66. Edge; 57 sp, 7 tr, 13 sp, 7 tr, 39 sp; edge.
67. Edge; 39 sp, 7 tr, 12 sp, 7 tr, 56 sp; edge.
68. Edge; 56 sp, 7 tr, 12 sp, 7 tr, 41 sp; edge.
69. Edge; 41 sp, 49 tr, 54 sp; edge.
70. Edge; 54 sp, 49 tr, 43 sp; edge.
71, 73, 75. Like 3d row.
72, 74, 76. Like 4th row.
77. Edge; 6 sp, 4 tr, 2 sp, 4 tr, 4 sp, 10 tr, 10 sp, 10 tr, 3 sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 3 sp, 13 tr, 1 sp, 7 tr, 2 sp, 7 tr, 5 sp, 4 tr, 2 sp, 7 tr, 3 sp, 16 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 22 tr, (1 sp, 4 tr, 2 sp, 4 tr) twice, 3 sp, 10 tr, 5 sp; edge.
78. Edge; 7 sp, 4 tr, 5 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 4 tr, 7 sp, 4 tr, (4 sp, 7 tr) twice, 8 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 6 sp, 4 tr, 10 sp, 4 tr, 3 sp, 4 tr, 4 sp, 7 tr, 8 sp; edge.
79. Edge; 7 sp, 7 tr, 3 sp, 4 tr, 5 sp, 4 tr, * 9 sp, 4 tr, 6 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 8 sp, 7 tr, 4 sp, 7 tr, 4 sp, 4 tr, 7 sp, 4 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 5 sp, 4 tr, 6 sp; edge.
80. Edge; 7 sp, 4 tr, 5 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 1 sp, 4 tr, * 13 sp, 10 tr, 4 sp, 7 tr, 8 sp, 7 tr, 4 sp, 7 tr, 2 sp, 7 tr, 5 sp, 7 tr, 6 sp, 4 tr, 8 sp, 7 tr, 5 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 6 sp; edge.
81. Edge; 5 sp, 13 tr, 2 sp, 7 tr, 5 sp, 7 tr, 7 sp, 10 tr, 5 sp, 7 tr, 6 sp, 16 tr, 4 sp, 7 tr, (5 sp, 16 tr) twice, 10 sp, 16 tr, 2 sp, 28 tr, 3 sp, 10 tr, 5 sp; edge.
82. Like 80th to *; 9 sp, 13 tr, 7 sp, 7 tr, 3 sp, 4 tr, (4 sp, 7 tr) twice, 3 sp, 4 tr, 5 sp, 7 tr, 6 sp, 4 tr, 8 sp, 7 tr, 5 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 6 sp; edge.
83. Like 79th to *; 6 sp, 4 tr, (2 sp, 4 tr) twice, (3 sp, 7 tr, 4 sp, 7 tr) twice, (3 sp, 7 tr) twice, 4 sp, 4 tr, 4 sp, 7 tr, 7 sp, 4 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, (2 sp, 4 tr) 3 times, 3 sp; edge.
84. Edge; 4 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 4 tr, 7 sp, 7 tr, 4 sp, 4 tr, 4 sp, 7 tr, 3 sp, 4 tr, (4 sp, 7 tr) twice, 3 sp, 4 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 7 sp, 4 tr, 3 sp, 4 tr, 4 sp, 7 tr, 3 sp, 4 tr, 4 sp; edge.
85. Edge; 4 sp, 16 tr, 5 sp, 10 tr, 8 sp, 22 tr, 2 sp, 4 tr, 2 sp, 7 tr, 4 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, 3 sp, 10 tr, 2 sp, 7 tr, 1 sp, 4 tr, 1 sp, 16 tr, 7 sp, 4 tr, 1 sp, 22 tr, (1 sp, 4 tr, 2 sp, 4 tr) twice, 1 sp, 22 tr, 3 sp; edge.

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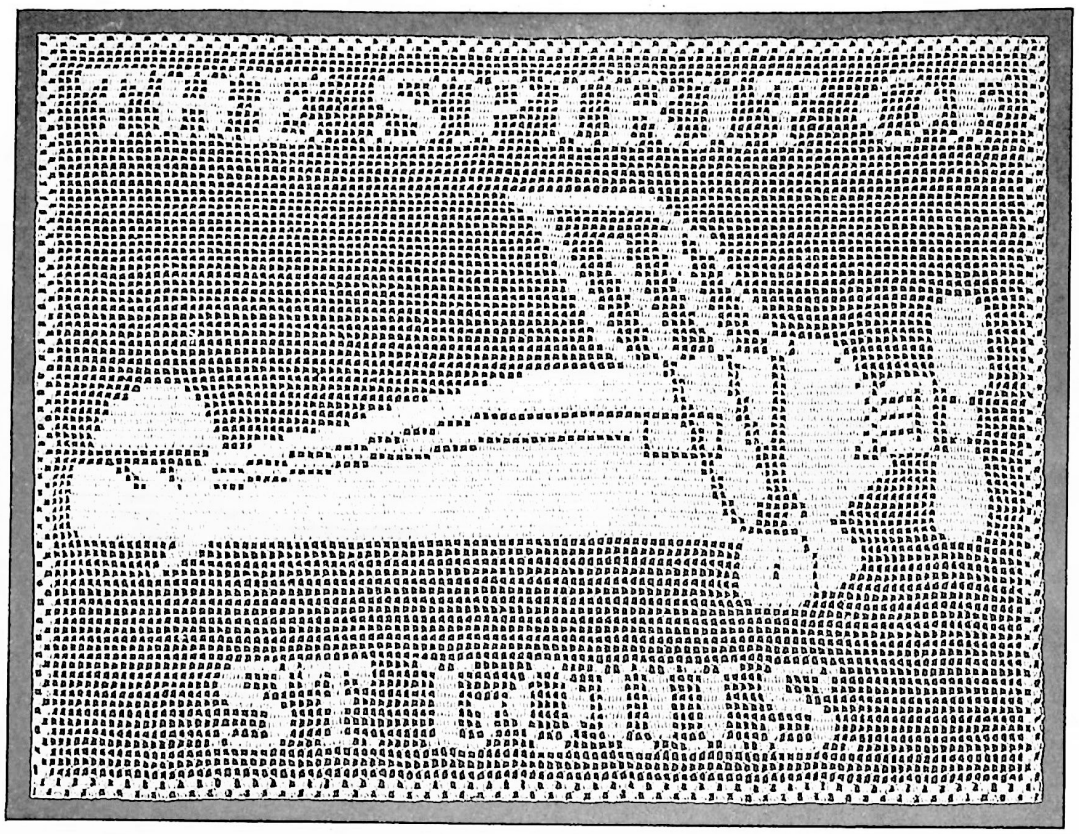
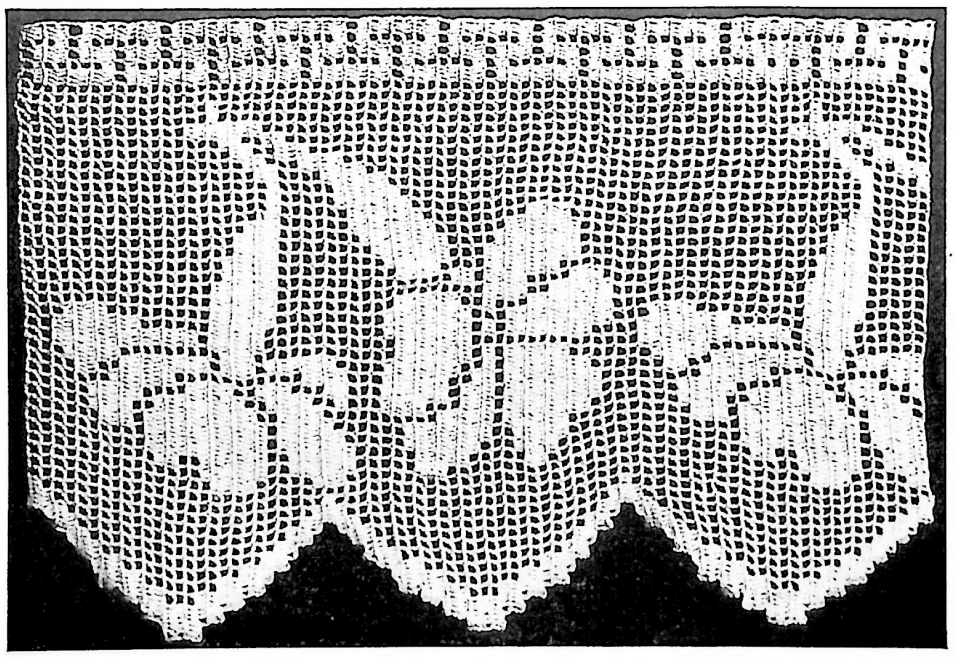


"The Spirit of St. Louis" in Filet-Crochet

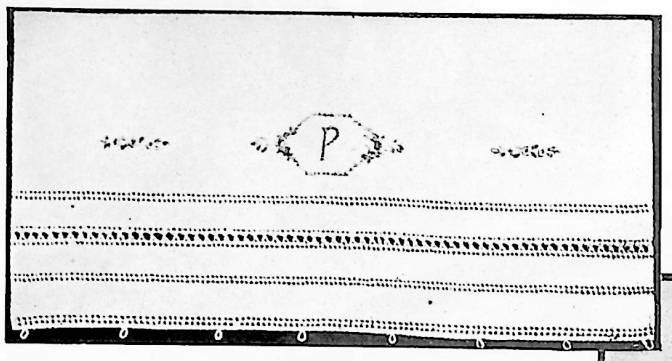


Handsome Wide Lace in Filet-Crochet

(For directions see page 10)

Gift-Towels Characterized by the Double Charm of Variety and Attractiveness

By EMMA L. BOARDMAN



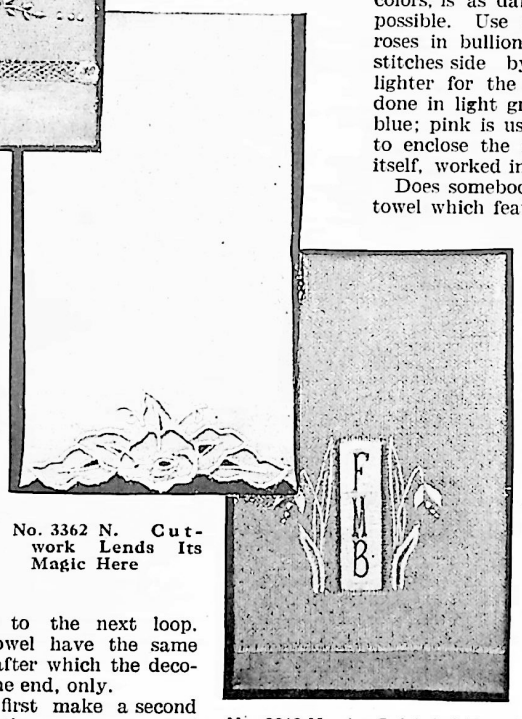
No. 3360 N. Featuring Italian Hemstitching in Penelope's Color

EXCLAIMED one bright girl to another not long ago: "I'm just crazy about pretty towels. There is nothing I like so well to embroider and trim; and if I keep on, there won't be room for anything else in my hope-chest — unless I get a bigger one! There's one consolation, though — they're fine for giving away; others like them, too. And there are always engagement-showers, and birthdays — to say nothing of Christmas and other gift-making times and seasons; so I do not think I'll have to curb the desire to add to my store yet awhile. There's a lot of satisfaction in feeling that you are prepared for all such emergencies, you know."

A very wise young woman, she; because rarely is a gift accorded a heartier welcome or more sincere appreciation than a pretty towel, especially if the decoration shows thought of the friend who is to be thus favored. This is true of course of any gift, and it is really a very pleasant thing to bestow that touch of individuality which is the hallmark of genuine ownership. It may be the use of a favorite color or design, an initial or monogram, or other token; in any case, it is easy to have your remembrance distinctively a "special" in this way, and adds much to the enjoyment of the making, as well.

For example, remembering that Penelope — or is it Priscilla? — is intrigued with Italian hemstitching, and that pink is her color, here is just the towel you will wish to make for her. It is of creamy linen crash, both ends finished with a line of the hemstitching. Leave three-eighths inch, having straightened the edge by drawing a thread and cutting by it, if need be, draw two threads, leave four and draw two; or, if a wider space is desired, draw three threads instead of two, or the same number that is left. Cut the threads to be drawn about four threads from the selvage, at each side, leaving the edge straight. Explicit instructions for Italian hemstitching seem needless, since they have been given so many times; this, however, differs somewhat from the method usually employed, in that there is but one diagonal stitch at the back, or on the wrong side, and both sides are practically alike in appearance. Fasten in, leaving a short length of thread which can be later pulled in through the cross-threads on the wrong side, or start with a tiny knot, if preferred. Holding the edge from you, work from right to left; bring the needle up four threads to the left of the selvage, through the lower space; pass back over these four threads, down, up again in the same place, back and down again, making two binding-stitches, which should be rather tightly drawn; now bring the needle out through the upper space, directly above where it first came out, back over the preceding four threads, down and up again in the same place, binding snugly, as before, cross the bar of four threads on the right side, insert the needle where it first came out, pass under next four threads, up and back over these same threads, binding the group of threads as before, then out through the upper space, and continue. Fasten off neatly at the end by running the thread back an inch or so. There will be binding-stitches over each group of four threads on both sides of the bar between the drawn spaces, and single diagonal stitches crossing the bar. The felling of the hem is done in the usual way, taking each stitch into the binding of a group and using the pink thread; for the wound loops, placed at even distances, bring the needle out through the edge or fold of the hem, carry the thread around a pencil, or something of similar size, again insert the needle in the fold, a thread or two from where it came out, and bring it out in the same place; repeat, making a loop of two threads, wrap closely, passing the needle through the loop and back over; then bring it out at the turn-under of the hem, and continue to the next loop. Both ends of the towel have the same finish to this point, after which the decoration is applied to one end, only.

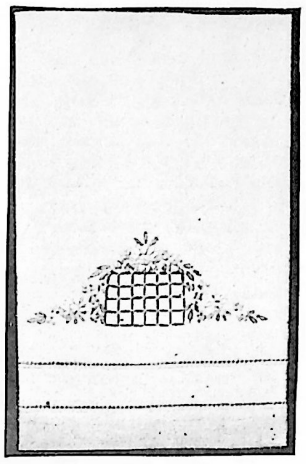
No. 3361 N. This for a Friend Who "Just Loves" Irish Crochet



No. 3362 N. Cut-work Lends Its Magic Here

No. 3363 N. An Initialed Panel Which Declares for Personal Ownership

One inch from the first make a second line of hemstitching in the same way, and three-fourths inch above this a double line, as follows: Draw two threads, leave four, draw six, leave four and again draw two; do the upper row, or that farthest from you as you hold the work, the entire length as directed; for the lower row do the repeat twice, then pass the needle back over the two groups of four threads each, down, under and up in front of the same two groups, forming a loop of the working-thread to draw and hold them together; repeat. A single row, three-fourths inch from the double one, completes the hemstitching.



No. 3364 N. May Be Completed within a Day of Christmas-tide

The embroidered decoration, developed in the simplest of stitches and softest of colors, is as dainty as possible. Use two shades of pink for the little rambler-roses in bullion-stitch, the darker shade for the two stitches side by side at center or top of each rose, the lighter for the outside; the leaflets of loop-stitch, are done in light green, the tiny French-knot posies in pale blue; pink is used for the lines of cross-stitch which help to enclose the initial, and the same color for the letter itself, worked in close feather-stitch.

Does somebody "just love" Irish crochet? Here is a towel which features it in charming fashion. If one is very busy, or belated in filling one's gift-box, the insertion may be had ready for use, but if time isn't an object, it is very easily made. The roses, which seem too well known to require description, are joined by plain loops of chain. Using No. 70 crochet-cotton, make a chain of 7 stitches, join.

1. Ch 6, (tr in ring, ch 3) 5 times, join to 3d of 6 ch.
2. Fill each loop with 1 d c, 3 tr, 1 d c.
3. Ch 5, fasten between petals, letting ch pass at back; repeat.
4. Fill each loop with 1 d c, 6 tr, 1 d c.
5. Like 3d, with loops of 7 ch.
6. Fill each loop with 1 d c, 9 tr, 1 d c.

Five of these roses are required for each end of the towel, and they may be made separately and sewed to the strip of chain-loops, or joined as the work progresses. For the latter, make a chain of 20 stitches.

1. A d c in 11th st from hook, (ch 5, miss 3, 1 d c) twice, turn.

2, 3, 4, 5, 6. Ch 8, a d c in loop, (ch 5, d c in next loop) twice, turn.

7. Ch 5, fasten with a d c between petals of a rose, ch 3, a d c in loop, ch 2, a d c in 3d st of petal, ch 2, d c in next loop, ch 2, d c in 8th st of same petal, ch 2, d c in loop, ch 5, fasten between 2 petals, then cross the rose at the back with (ch 5, fasten between petals) twice.

8. On opposite side of rose, ch 5, d c in 3d st of petal, ch 5, d c in 8th st, ch 5, d c between petals, turn.

Make 20 rows of loops like 2d row, join another rose and continue to length of insertion required, ending with the same number of rows

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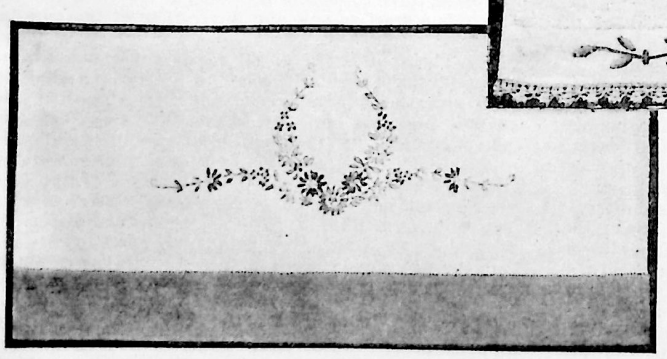
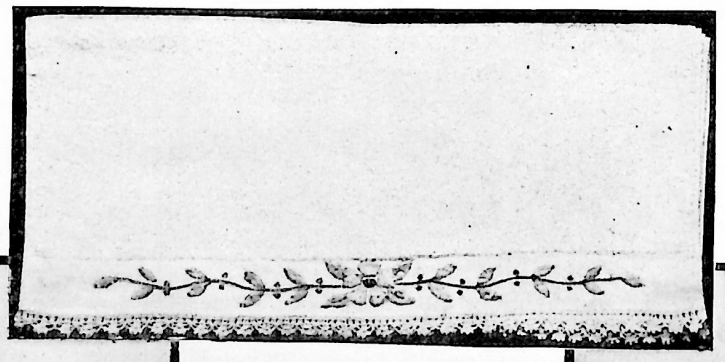
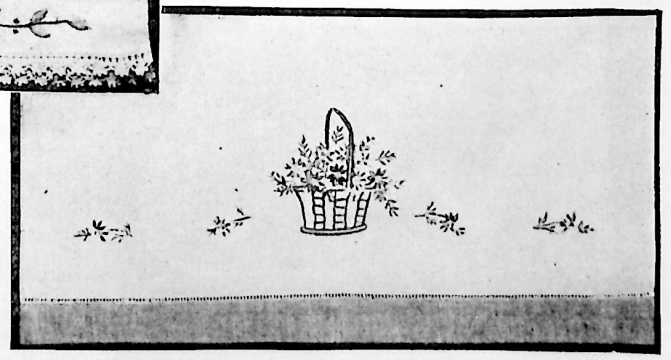






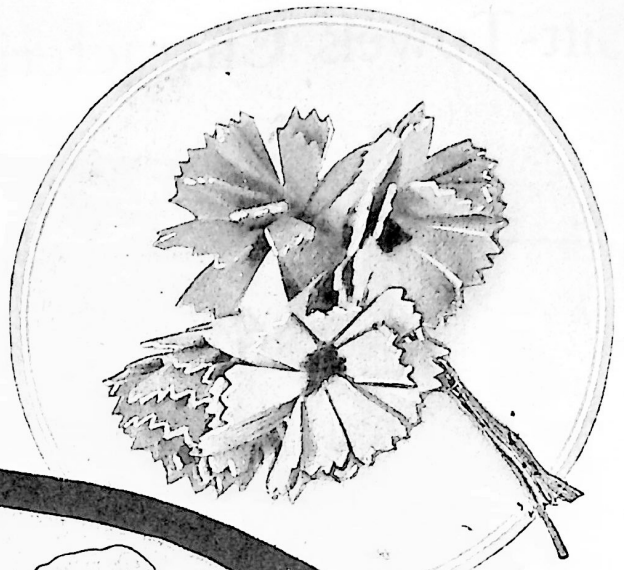
(Above) No. 3365 N. This Bath-Towel Is No Less Attractive than Useful

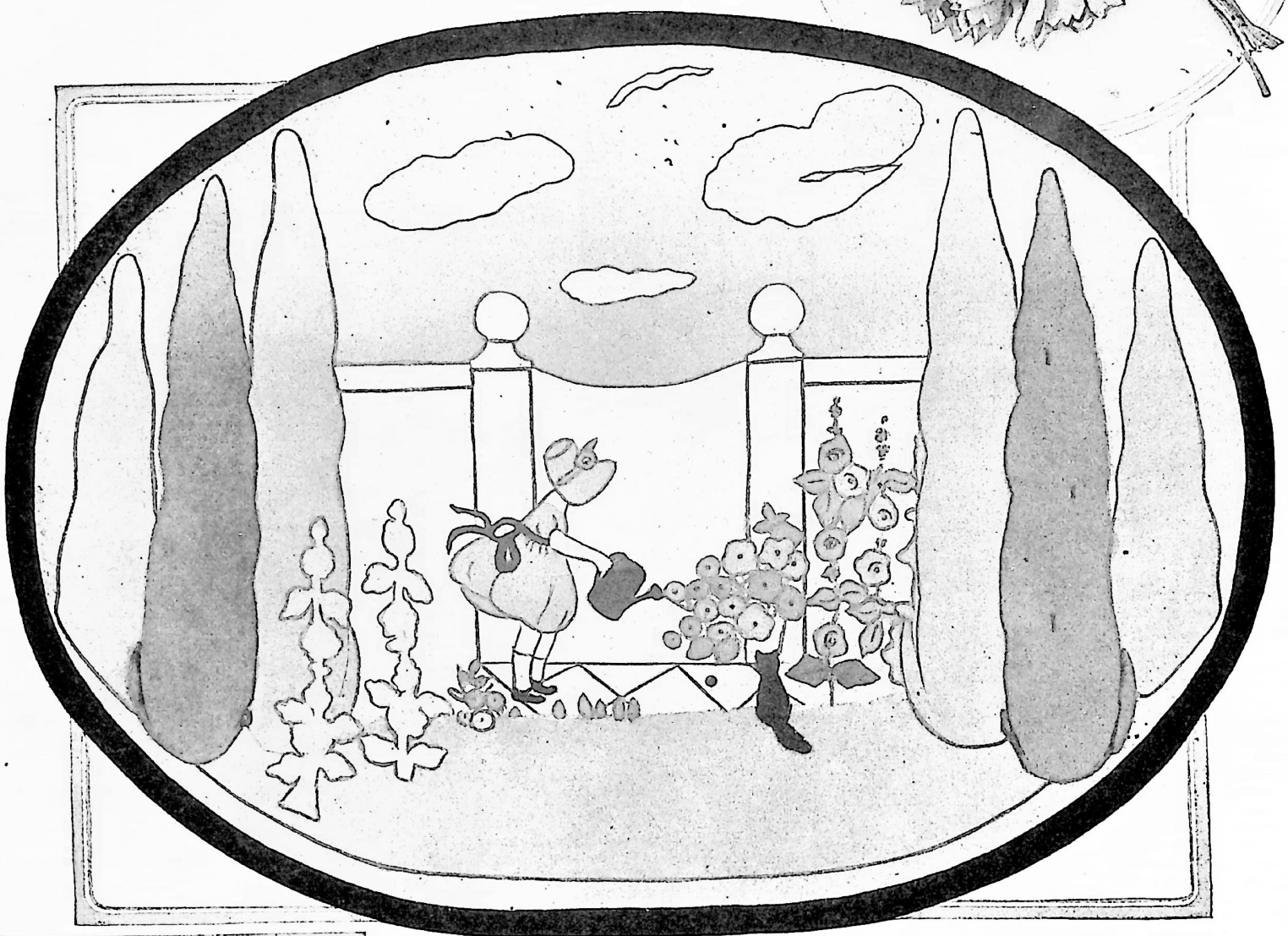
(Left) No. 3366 N. With Orchid Border and Flowers To Match

(Right) No. 3367 N. Here a Flower-Basket Is the Chief Attraction

When Felt Is Featured Applique Acquires a New Charm

By ETHEL M. McCUNN





No. 3368 N. Could you picture a rug more adorable for a child's room? This one was made of felt in a selection of pretty, soft colorings. Though it was intended for the floor, it could be used for a wall-panel, and then might be made of silk or cotton fabrics if preferred to felt.

No. 3369 N (left). A dressy scarf of rayon voile has the ends weighted with a pattern of felt flowers

(Top). A boutonniere of cornflowers can be quickly made from tiny scraps of felt, and be very smart on a tailored frock

THIS is a rug that would bring joy to the heart of any little tot, and be valued by a girl even when quite grown up. It is made entirely of felt and, as a sewing-machine may be used if desired, can be made very quickly. The rug measures twenty-two by thirty-one inches. The background of bright blue is an oval twenty by twenty-nine inches, and the design is all stitched to this. The various motifs may be felled into place with matching threads so that the stitches show and form part of the design, or they may be fastened down with a blind stitch, though the latter is not so durable.

The gateway is of white, outlined in green, and the trees and the leaves of the plants are of two shades of green felt. A light gray-blue makes the clouds and some of the flowers. The remaining flowers and the little girl's frock and bonnet are in two shades of pinkish tan. The little touches of black in the watering-can, sash, and shoes, and the black kitten and her ball complete the colors used. The black border, formed by the back of the rug, is added when all the rest of the work is done. French knots of green or pale yellow form the flower-centers. Outline-stitch in green gives character to the gateway and garden-wall. A six-strand floss may be used for this work. If the design is felled into place, three threads of a six-strand floss may be used.

Here is a scarf as new and interesting as one can find anywhere. It is two yards long and nineteen inches wide. The foundation is of rayon voile, a transparent fabric particularly good for scarfs, as it does not crush, and the flowers are of felt. It is unusual, and not only practical but very smart. A very light tan voile was used for the background with the flowers in a darker shade, and in two shades of rose-tan. The stems are of brown, and the embroidery of the rose-tan. A small hem should be basted on all cut edges to keep voile from fraying. The leaves are placed on the right side of the voile and sewn with fine, invisible stitches from the wrong side, using a thread of the same shade. Outline-stitch in dark brown forms all the stems except those of the two groups of small flowers which are worked in a rose-tan. Dark-brown French knots make the stamens of the three large flowers. When the scarf is finished, the edge may be picoted, in any one of the shades used.

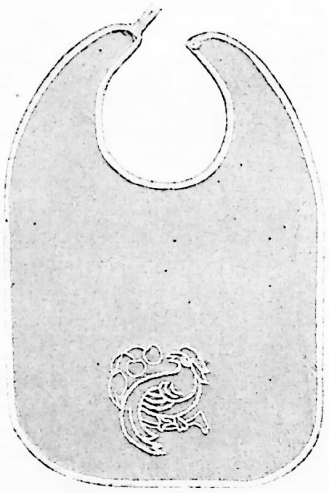
Concluded on page 26

A Lesson on Outline-Stitches

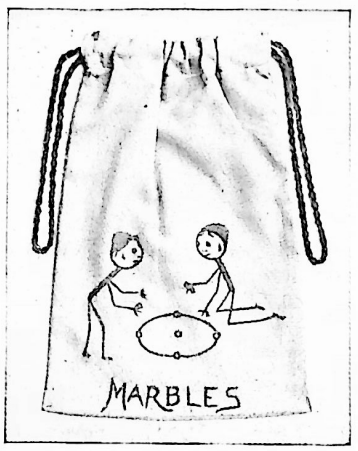
By ETHELYN J. GUPPY

WHEN "outline embroidery" is mentioned we quite naturally think of what is commonly known as *the* outline-stitch but, if one desires to embroider a design in outline, there are several very interesting stitches to choose from, beside some pleasing variations of the particular stitch in question and two or more different stitches may be used on the same pattern with delightful results, especially one in which are light and heavier lines. As you know, outline-embroidery, or needle-etching, as it has been well named, consists in following a traced outline as accurately as possible, bringing out every little detail; and painstaking is as essential as in more pretentious or elaborate stitchery.

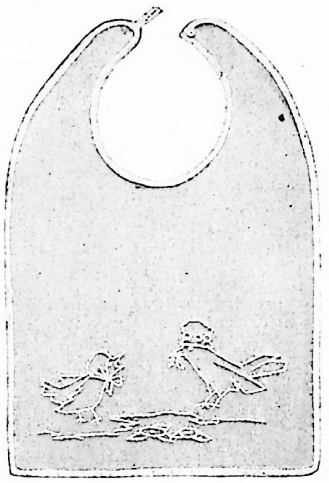
The five outline-stitches given in this lesson are those most frequently used, and are doubtless familiar to all who have done even a little decorative needlework. They are very simple, and a bit of practise will enable anyone to make them easily and well. The regulation outline-stitch is shown by Figure 1; it is made by working toward the right, and always keeping the needle pointed to the left. Do not tie a knot in the thread, but take two or three short running-stitches on the dotted line, which will be worked over. Put the needle down on the same line and bring it up on the line at the end of the last stitch, always holding the thread on the same side. It is easy to let the thread fall below or on the right side of the line, as in the detail, and this gives a more twisted effect than if the thread is held on the other side; either way is correct, depending upon the effect desired. In making abrupt turns, the stitches should be very short; otherwise they should be of the same length throughout, this being determined by the quality of materials used.



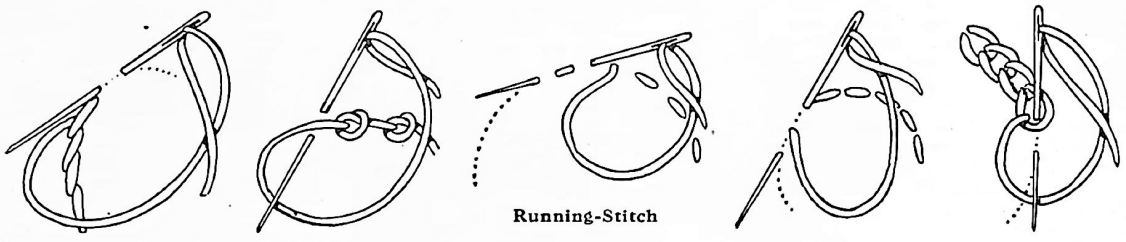
No. 3370 N. Eating-Bib



No. 3371 N. Marble-Bag



No. 3372 N. Eating-Bib



The next stitch (Figure 2) is the snailtrail, sometimes called beading-stitch or knotted outline; it is a sort of self-couching stitch, and very effective for many uses. It is worked from right to left, the thread being held on the dotted line with the left thumb, and a short stitch taken across the line, either at right angles to it or in a slanting direction. The thread forms a loop as it is drawn up, and makes a very pretty knot, especially if a heavy thread is used. These knots may be near together or farther apart, depending upon the material and the effect desired; but the work is prettier when they are rather close, and not too tight.

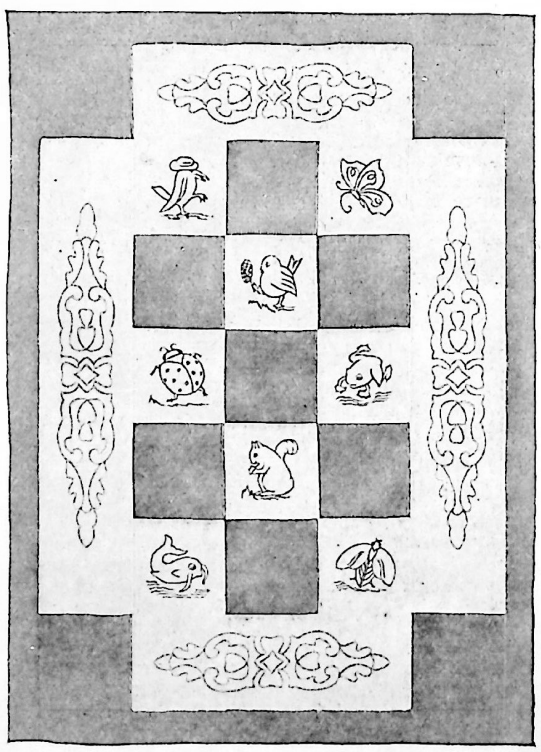
The running-stitch (Figure 3) is the stitch used in plain sewing and quilting; it is very effective for embroidery in conjunction with heavier stitches. This, too, is worked from right to left, and its beauty depends upon the regularity of the stitches, those on the surface being all of the same length, and a little longer than the ones on the wrong side. It is a very thin stitch and should be used where a light effect is desired; and as several may be made at one time, it is very rapidly done.

The back-stitch (Figure 4) is similar to the running-stitch in general appearance, but is closer, requires more thread and goes more slowly. It is an excellent stitch for many purposes, and is very firm. Bring the needle up on the dotted line, put it down to the right and bring it up to the left of where it first came up, always on the line. Continue working toward the left, one stitch at a time and letting each stitch almost touch the previous one. About two-thirds of the thread goes to the underside of the material; it is really just the reverse of the outline-stitch, and is sometimes used in place of the latter.

When a rather heavy line is desired, the chain-stitch (Figure 5) is a good choice; it is very easy to make and effective. The needle is always pointed toward the worker, and the "chain" progresses in that direction. Bring the needle up on the dotted line, hold the loose thread down with the left thumb, insert the needle in the same place where it was brought up and bring it out on the line a short stitch in advance or nearer to you. Take the next stitch in the preceding chain, and do not work too tightly.

The stitches described and shown in detail are used in the making of several delightsome gifts for the little people, which mothers will appreciate quite as heartily; at the same time, the worker will get some wonderful practise in outline-stitchery—so it will be a fine, happy arrangement all around. First, we have two eating- or feeding-bibs, which are surely interesting enough to overcome any objections to bib-wearing on the part of the small owner. Both are made of a fairly heavy wash material in pink, bound with white bias-binding and embroidered with white cotton of medium weight. For the especially appealing design which shows a mother-bird feeding her baby, the snail-trail-stitch is used throughout; about six knots to the inch are made, save on small circles and short turns, where they are closer together. Any other of the stitches may be chosen, if preferred, but this is very pleasing. The other bib has the bird embroidered entirely in chain-stitch, the cherries, stems and leaf in outline-stitch. The fastening at the back of the neck consists of a button on one side and a buttonhole on the other, made in a bit of the bias-binding which is attached as a tab. The buttonhole may be worked in the edge of the bib, if preferred, or tapes or snaps may be used.

A capacious bag for holding his marbles is a boy's delight, and this one is sure to please any youngster. The material is stout tan fabric, cut eight by twenty-four inches, and embroidered with three strands of red cotton in outline-stitch. Right here, too, is given an opportunity to illustrate the usefulness of this favorite stitch in doing solid work, as on the caps and bodies of the "tooth-pick" boys; for the bodies make three parallel rows of outline-stitch close together, completely covering the material; and on the caps work back and forth, row after row, until the space is filled. In making up the bag, first narrowly hem the sides of the strip for two and one-half inches at each end and turn one-inch hems across the ends, which will be the top of the bag. Fold right side out and take a very narrow seam from the lower edge of the hem to the bottom of the bag, turn wrong side out and sew another seam over the first, thus enclosing the raw edge; this makes a neat French seam, which will not easily pull away and allow the precious contents of the bag to spill. Make two drawstrings about twenty-four inches long by twisting red twine. Run a cord into the hem of the bag, sew the ends together, slip this joining into the hem, and sew firmly and neatly to the latter on the inner side; run the other cord in from the opposite side and attach in the same manner.



No. 3373 N. Crib-Cover

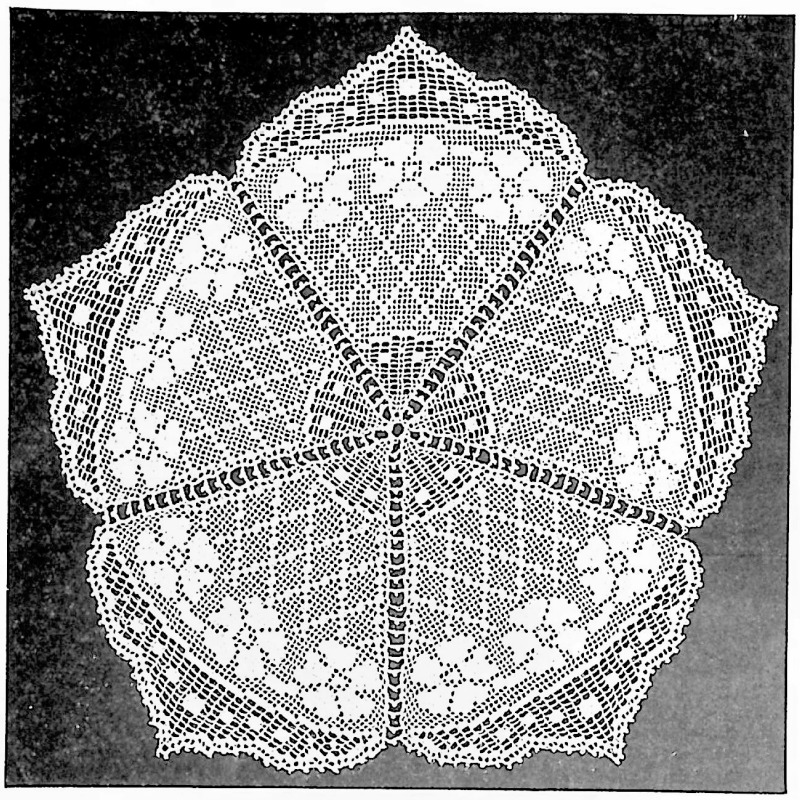
And here is an adorable crib-cover which everybody will enjoy, so appealing are pretty things for the wee ones. White and pink sateen are used for it—which may be white and blue, of course, if the crib it is to cover affords a resting-place for a tiny son, and one wishes to change the color. Pink is very lovely, however; and when the white blocks are embroidered with matching pink cotton, using three strands in the needle, the little quilt seems all that can be desired. The squares are cut seven inches, the panels are of the same width, and the bands, or border, of pink, are five and one-quarter inches wide before applying; a plain white lining extends to the band.

The cunning little cavorting animals and birds and bugs are all worked in the regular outline-stitch, care being

Concluded on page 34

Five-Leaved Centerpiece in Filet-Crochet

By MARY CARD



An Unusual Centerpiece in Filet-Crochet

THIS unusual and very attractive design, if made with a thread giving 8 spaces to the inch, measures eighteen inches in diameter when completed. Coarser or finer thread will result in a piece larger or smaller, in proportion. Ecru crochet-cotton, of a size giving 6 spaces to the inch, produces a handsome table-center about twenty-four inches across. The leaves or sections are made separately, following the chart, the picot edge and joining insertion being done in one row, afterward.

Begin at the point (A), and work in trebles, spaces and bars, or open lacets—the latter consisting of chain 5, miss 5, treble in next, and shown on the chart by the little horizontal marks across 2 spaces.

1. Ch 8, a tr in 1st st (or 8th st from hook) for 1st sp.
2. Ch 7, tr in last tr made (to widen 1 sp), 1 sp, ch 2, a triple tr in the st with last tr, to widen a sp at end of row.
3. Three sp (ch 5 for 1st sp of a row).
4. Widen (1 sp, always, unless otherwise directed), 3 sp, widen.
5. Widen, 1 bar, 1 sp, 1 bar, widen.
6. One sp, (1 bar, 1 sp) twice.
7. Widen, (1 sp, 1 bar) twice, 1 sp, widen.

Continue working, following the chart carefully, until the piece is completed. The widenings are of one space only, at each end of a row, followed usually by a plain row, or without widening. The decreasing for the border begins with the 50th row, at each end of which a space is dropped; this may be done either by slip-stitching over the space, or at end of the preceding row by missing 2 stitches, and making a triple treble in next, thus leaving the work ready to start next row.

Having finished the five sections, proceed to join them, as follows: Fasten in at B (or 47th row of the piece), and work across the border to C, putting 3 doubles in each space, with a picot every 6th or 7th double; work from C to A in the same way, but without the picots, simply filling the spaces with doubles. Chain 5, take the next section, 3 doubles in space at the point and in next, chain 6, fasten with singles in the corresponding doubles of first section, turn, fill the bar of 6 chain with 4 doubles, picot, 4 doubles, single in the last double of the side, fill next 2 spaces, make another bar in same way and continue along the side, or to B, work around the border of second section as before, and repeat until the joining is completed, the fifth section being joined to the first.

Around the center work 3 trebles in a space, chain 2, 2 doubles in the loop between the sections, chain 2, 3 trebles in next space, repeat around, joining last 2 chain to 1st treble, and fasten off neatly.

To use the pattern for an electric-light shade, omit the point and begin at the 4th row with a chain of 20 stitches, a treble in 8th stitch from hook, for 1st space, 4 more spaces on chain. Then continue from 5th row. Make four sections and join them in the manner described.

NEEDLECRAFTERS' OWN PAGE

Concluded from page 6

Now reverse 1st 5 rows, carrying the edge along in the usual way, ending with the 2 rows of alternating blocks and spaces.

Many times, when a large number of trebles are massed in forming a design, the work is very likely to become too full; hence it is an excellent plan to make a few less trebles, covering the same length, however, and in making a line of spaces over them, when this is done, miss 2 trebles and work the trebles between next 2, thus allowing 2 trebles to a space, instead of 3 trebles.

One may use a more elaborate border or edge for this design, if liked, but the simple checkerboard design is very neat, and may be made as much wider as desired by adding to the border at top and bottom one, two or more rows, and to the edge in proportion.

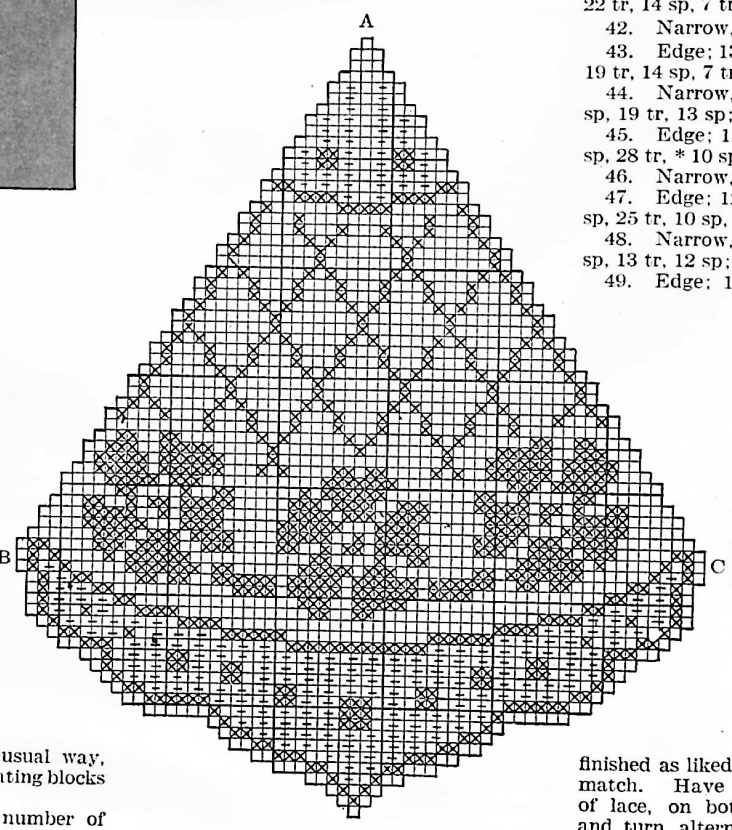
A Handsome Wide Lace in Filet-Crochet

By M. PINTNER

(Illustrated on page 6)

USING No. 50 crochet-cotton, or a size suited to your purpose, make a chain of 129 stitches.

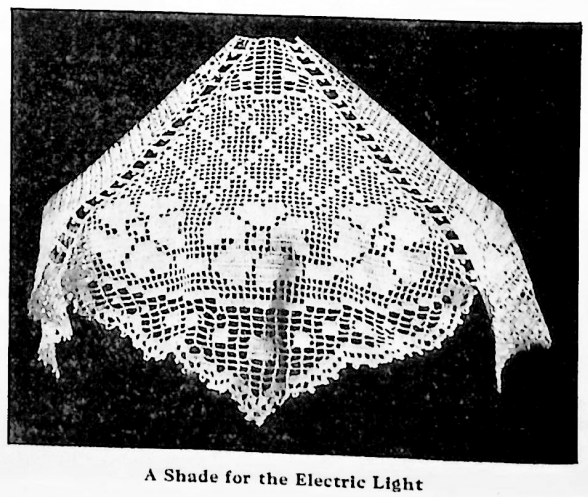
1. Miss 3, 3 tr in next 3 st, 39 sp (of ch 2, miss 2, 1 tr), 7 tr, counting all.
2. Ch 5, miss 3 of ch, tr in each of 2 st and in 4 of 7 tr, to widen, * 36 sp; edge (of 10 tr, 1 sp, 4 tr).
3. Edge of 4 tr (ch 3 for 1st tr of row, always), (1 sp, 4 tr) twice; 21 sp, 7 tr, 14 sp, * 4 tr in 4 tr, then widen or add 3 tr, thus: Make the last of the 4 tr by working off 1 loop first, then 2 loops at a time twice, leaving the first st a trifle loose; for the next 2 tr, thread over, insert hook in the single-st at base of preceding tr, thread over and draw through, and work off as before; make the last tr of the widened group in the same way, but work off as usual. Any number of tr may be added at the end of a row in this way when there is no ch to work on.
4. Widen (like 2d to *), 14 sp, 13 tr, 20 sp; edge of 4 tr, 1 sp, 10 tr.
5. Edge of 4 sp (ch 5 for 1st), 4 tr; 20 sp, 16 tr, 14 sp, widen (like 3d row from *).
6. Widen, 12 sp, 7 tr; 1 sp, 16 tr, 20 sp; edge (like 4th row).
7. Edge (like 3d row); 20 sp, 13 tr, 2 sp, 10 tr, 12 sp; widen.
8. Seven tr, 12 sp, 13 tr, 1 sp, 10 tr, 21 sp; edge (like 2d row).
9. Edge of 4 tr, 4 sp; 21 sp, 7 tr, 1 sp, 16 tr, 13 sp; widen.
10. Seven tr, 15 sp, 10 tr, 1 sp, 7 tr, 21 sp; edge (now repeating from 2d row).
11. Edge; 22 sp, 4 tr, 1 sp, 7 tr, 2 sp, 10 tr, 12 sp; widen.
12. Seven tr, 11 sp, 16 tr, 1 sp, 7 tr, 1 sp, 4 tr, 22 sp; edge.
13. Edge; 22 sp, 4 tr, 1 sp, 7 tr, 1 sp, 16 tr, 12 sp; widen.
14. Seven tr, 13 sp, 13 tr, 2 sp, 4 tr, 1 sp, 4 tr, 22 sp; edge.



15. Edge; 4 sp, 4 tr, 17 sp, (4 tr, 1 sp) twice, 16 tr, 13 sp, 7 tr.
16. Sl st to 4th tr, ch 3, 3 tr in 3 tr, 2 in sp and tr in tr (to narrow), * 10 sp, 22 tr, 1 sp, 4 tr, 19 sp, 4 tr, 4 sp; edge.
17. Edge; 2 sp, 10 tr, 13 sp, 16 tr, 3 sp, 25 tr, 9 sp, 7 tr.
18. Narrow (16th to *), 8 sp, 25 tr, 1 sp, 28 tr, 10 sp, 7 tr, 4 sp; edge.
19. Edge; 4 sp, 10 tr, 7 sp, 34 tr, 2 sp, 22 tr, 8 sp, 7 tr.
20. Narrow, 7 sp, 19 tr, 3 sp, 37 tr, 5 sp, 7 tr, 1 sp, 4 tr, 4 sp; edge.
21. Edge; 4 sp, 4 tr, 2 sp, 7 tr, 3 sp, 34 tr, 3 sp, 4 tr, 2 sp, 13 tr, 8 sp, 7 tr.
22. Narrow, 12 sp, 7 tr, 1 sp, 4 tr, 3 sp, 40 tr, 2 sp, 4 tr, 5 sp; edge,
23. Edge; 5 sp, 7 tr, 17 sp, 4 tr, 1 sp, 16 tr, 8 sp, 7 tr.
24. Narrow, 5 sp, 19 tr, 2 sp, 4 tr, 17 sp, 4 tr, 6 sp; edge.
25. Edge; 6 sp, 7 tr, 16 sp, 7 tr, 1 sp, 19 tr, 4 sp, 7 tr.
26. Narrow, 2 sp, 19 tr, 2 sp, 7 tr, 16 sp, 4 tr, 7 sp; edge.
27. Edge; 7 sp, 7 tr, 15 sp, 10 tr, 2 sp, 16 tr, 1 sp, 7 tr.
28. Widen (the scallop now repeating from 2d row), 2 sp, 13 tr, 2 sp, 10 tr, 14 sp, 13 tr, 7 sp; edge.
29. Edge; 8 sp, 16 tr, 18 sp, 7 tr, 4 sp, widen.
30. Widen, 24 sp, 19 tr, 8 sp; edge.
31. Edge; 9 sp, 19 tr, 24 sp, widen.
32. Widen, 12 sp, 13 tr, 2 sp, 7 tr, 4 sp, 22 tr, 9 sp; edge.
33. Edge; 10 sp, 22 tr, 2 sp, 28 tr, 13 sp, widen.
34. Seven tr, 10 sp, 7 tr, 1 sp, 28 tr, 2 sp, 19 tr, 11 sp; edge.
35. Edge; 12 sp, 16 tr, 2 sp, 28 tr, 1 sp, 13 tr, 9 sp, widen.
36. Seven tr, 9 sp, 13 tr, 2 sp, 25 tr, 2 sp, 13 tr, 13 sp; edge.
37. Edge; 14 sp, 7 tr, 3 sp, 25 tr, 1 sp, 16 tr, 10 sp, widen.
38. Seven tr, 11 sp, 13 tr, 3 sp, 19 tr, 1 sp, 4 tr, 17 sp; edge.
39. Edge; 17 sp, 4 tr, 2 sp, 13 tr, 2 sp, 19 tr, 12 sp, widen.
40. Seven tr, 13 sp, 19 tr, 25 sp; edge.
41. Edge; 15 sp, 16 tr, 1 sp, 4 tr, 1 sp, 22 tr, 14 sp, 7 tr.
42. Narrow, 24 sp, 16 tr, 14 sp; edge.
43. Edge; 13 sp, 19 tr, 1 sp, 7 tr, 1 sp, 19 tr, 14 sp, 7 tr.
44. Narrow, 11 sp, 25 tr, 1 sp, 7 tr, 1 sp, 19 tr, 13 sp; edge.
45. Edge; 12 sp, 16 tr, 2 sp, 10 tr, 1 sp, 28 tr, * 10 sp, 7 tr.
46. Narrow, 9 sp; reverse 45th from *.
47. Edge; 12 sp, 16 tr, 1 sp, 13 tr, 1 sp, 25 tr, 10 sp, 7 tr.
48. Narrow, 10 sp, 22 tr, 1 sp, 13 tr, 2 sp, 13 tr, 12 sp; edge.
49. Edge; 13 sp, 10 tr, 1 sp, 16 tr, 2 sp, 13 tr, 11 sp, 7 tr.
50. Narrow, 10 sp, 13 tr, 2 sp, 16 tr, 17 sp; edge.
51. Edge; 17 sp, 13 tr, 4 sp, 7 tr, 10 sp, 7 tr.
52. Narrow, 15 sp, 10 tr, 18 sp; edge.
53. Edge; 35 sp, 7 tr.

Repeat the pattern from 2d row to length required.

This will be found a very handsome border for any purpose. If used for scarf-ends, an insertion—to run through the center of scarf, with linen each side, or at each side of a strip of linen, the latter being of even width and hemstitched, or the edges finished as liked—is very easily made to match. Have the edge, as at the top of lace, on both sides of the insertion, and turn alternate groups of flowers in the opposite direction; that is, have the second group of trumpet-flowers the exact reverse of the first. This is easily done by working each of the 53 rows of the first pattern backward, adding a sufficient number of stitches to the foundation-chain to give the required width, or allow for the edge on the opposite side.



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Campbells' Soups

LUNCHEON DINNER SUPPER

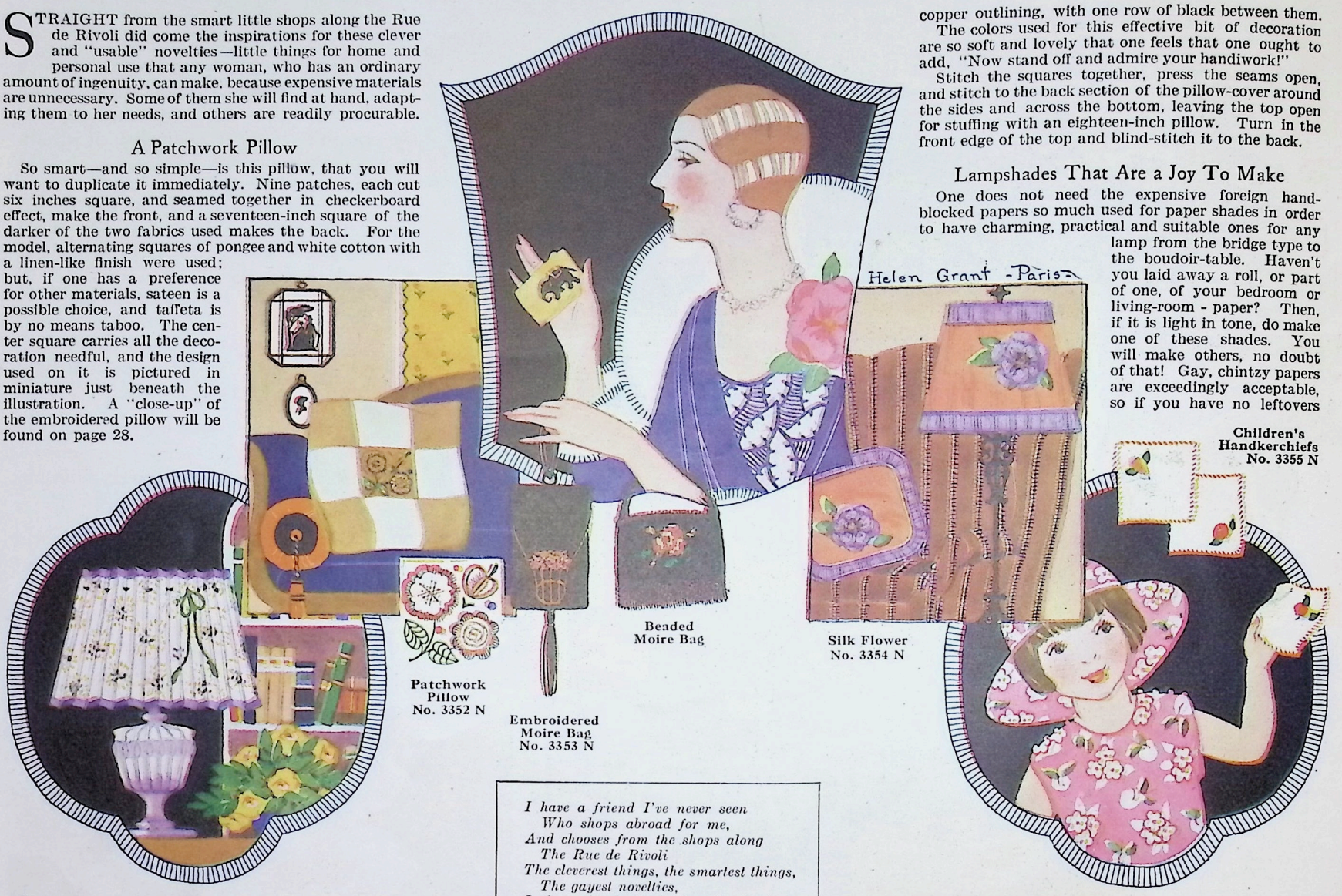
Clever Novelties from Over the Sea

By HELEN GRANT

STRAIGHT from the smart little shops along the Rue de Rivoli did come the inspirations for these clever and "usable" novelties—little things for home and personal use that any woman, who has an ordinary amount of ingenuity, can make, because expensive materials are unnecessary. Some of them she will find at hand, adapting them to her needs, and others are readily procurable.

A Patchwork Pillow

So smart—and so simple—is this pillow, that you will want to duplicate it immediately. Nine patches, each cut six inches square, and seamed together in checkerboard effect, make the front, and a seventeen-inch square of the darker of the two fabrics used makes the back. For the model, alternating squares of pongee and white cotton with a linen-like finish were used; but, if one has a preference for other materials, sateen is a possible choice, and taffeta is by no means taboo. The center square carries all the decoration needful, and the design used on it is pictured in miniature just beneath the illustration. A "close-up" of the embroidered pillow will be found on page 28.



Patchwork Pillow No. 3352 N

Embroidered Moire Bag No. 3353 N

Beaded Moire Bag

Silk Flower No. 3354 N

Children's Handkerchiefs No. 3355 N

Embroider the design with a twofold lustrous embroidery-yarn. For the large flower, make a group of black single-stitch stamens, with a copper French knot at the center of the group. Tip each stamen with a French knot of firefly red, and make the knots between the stamens of copper. The outside of the flower is unusual and interesting, done in buttonholing. First, work a ring of black buttonhole-stitches around the center, following the outlines of the pattern, placing the purl edge of the stitches against the inner edge of the "petals"; then work a second row, with red yarn, placing the purl edge of the stitches at the outside of the flower, the stems of this row coming between those of the first. Below the completed flower, work a red satin dot, and above it make a copper one. Work these dots horizontally, the stitches of the second parallel with those of the first. Outline the stem and the leaves, including midribs and veins, with emerald-green.

The second of the large flowers is made in the same manner as the first, working the inner row of buttonhole-stitches with copper and the outer with sky-blue. At the heart of this flower make a single copper French knot, and ring it with two rows of black running-stitch whipped with maize. Above it work a blue satin dot, taking care to keep the stitches parallel with those of the two dots previously worked.

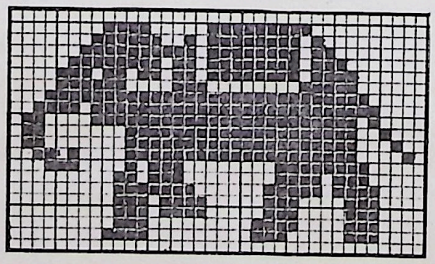
The bud begins with a black satin-stitch tip. Outline this with emerald. Down the center of the bud, run a dividing line of black outline-stitch, and fill the portion at each side of this division with slanting satin-stitch done in maize wool. Close against the outside edge of each of these maize sections, and with the purl of the stitches against the satin-stitch, work a row of lavender blanket-stitching. Finish with two rows of copper outlining, with one row of black between them.

The colors used for this effective bit of decoration are so soft and lovely that one feels that one ought to add, "Now stand off and admire your handiwork!"

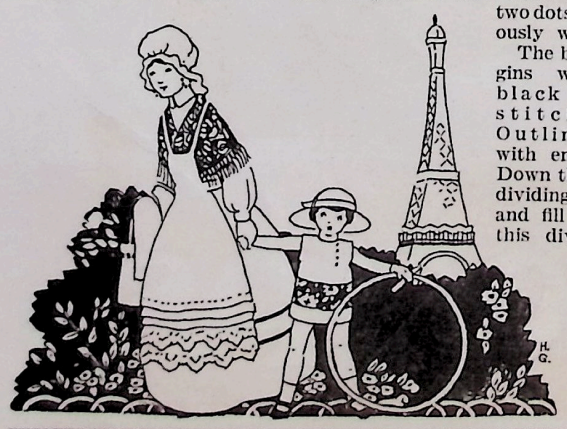
Stitch the squares together, press the seams open, and stitch to the back section of the pillow-cover around the sides and across the bottom, leaving the top open for stuffing with an eighteen-inch pillow. Turn in the front edge of the top and blind-stitch it to the back.

I have a friend I've never seen
Who shops abroad for me,
And chooses from the shops along
The Rue de Rivoli
The cleverest things, the smartest things,
The gayest novelties,
In bags, in shades, in handkerchiefs,
And new accessories.
Why should I go to Paris, say,
Why should I need to roam,
When from my friend's descriptions
I can make her "finds" at home?
I need only turn the pages of
My favorite magazine,
'Cause there I'll learn just how to make
The nicest things she's seen!

—Constance Vivien Frazier



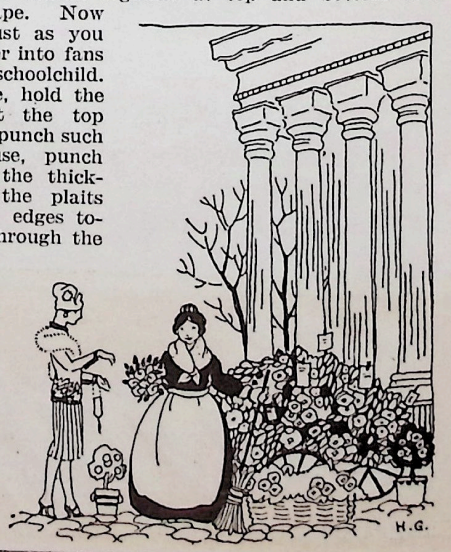
Decoration on Beaded Change-Purse



Lampshades That Are a Joy To Make

One does not need the expensive foreign hand-blocked papers so much used for paper shades in order to have charming, practical and suitable ones for any lamp from the bridge type to the boudoir-table. Haven't you laid away a roll, or part of one, of your bedroom or living-room - paper? Then, if it is light in tone, do make one of these shades. You will make others, no doubt of that! Gay, chintzy papers are exceedingly acceptable, so if you have no leftovers from the last paper-hanging, choose one of this type when you purchase, or beg from a friend's supply. At the lower left-hand side of the illustration you will see one of these clever shades, and your own will look just like it.

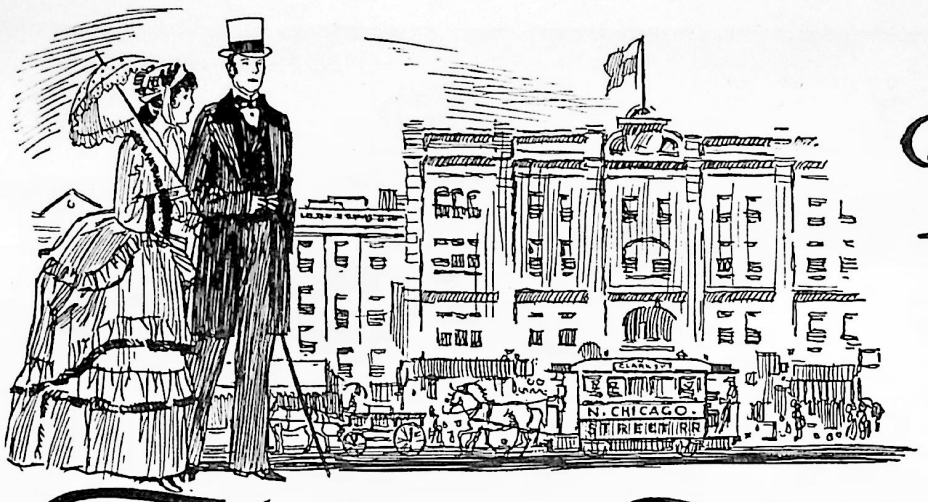
First choose a wire frame of the correct size and shape for your lamp-base. Enamel it to match your paper, that is, in the predominating color of the paper, if you would be quite French; or wrap the wires with silk lampshade-binding of a harmonizing color. From your wall-paper, cut a straight strip three times as long as the circumference of the bottom of the wire frame. From white or colored book-muslin, cut a straight strip the same length as the paper strip and, of course, the same width. If colored muslin is chosen, bear in mind that rose, apricot or peach linings are conceded to be the best reflectors for artificial light, so select a rosy-colored lining. Bind the paper and the muslin together at top and bottom with passe-partout tape. Now plait the strip just as you used to plait paper into fans when you were a schoolchild. When this is done, hold the plaits together at the top and, with a round punch such as ticket-takers use, punch holes through all the thicknesses. Release the plaits and *glue* the open edges together neatly. Through the holes, thread ribbon, or silk cord with little tassels to finish, and draw up the shade to fit the top of the frame. Sew the shade to the wire frame, using short stitches on the outside and long ones underneath.



Powder-Puff-Cases or Small Change Purses—As You Will

Whether employed to conceal the ubiquitous powder-puff, or to harbor the

Continued on page 28



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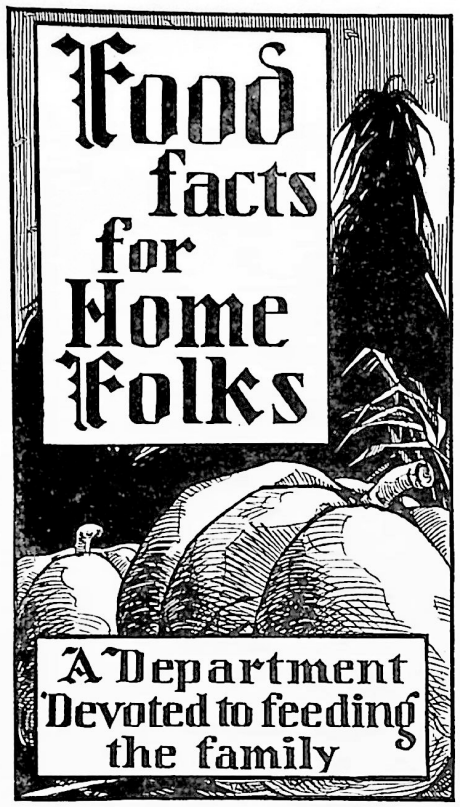


Conducted by

Anne Pierce

Hilltop breezes, bubbles bright
Make for Youth a keen delight;
Grownups of November speak
As a time that's very bleak.

They forget that fires burn brighter
Folks draw closer, hearts beat lighter.
This month is for all folks living
One of Praise and deep Thanksgiving.

GRATITUDE," said a wise man, "is a rare wine that keeps only in golden vessels." A graceful way of saying that it is the big-hearted person who receives graciously, gives appreciation and affection in return, but is not bowed down with a sense of obligation, and a feeling that the favor must be returned in kind as soon as possible. Perhaps we can never repay those who do for us in the same coin; perhaps we shall never repay them at all — but pass on the kindness to someone who has less than either of us, instead of "paying it back" to a benefactor.

In the rotunda of the Congressional Library in Washington, the high arches are embossed with many golden thoughts. One of them carries these words: "As one torch lights another nor grows less, so nobleness enkindleth nobleness."

SOME such onward and outward flowing stream of gratitude and thankfulness is needed to make the holidays, and especially Thanksgiving, the warmhearted, glowing season of hospitality that they should be. For hospitality is especially prone to this disease of "paying back" favors, instead of passing them along! The old idea of the "open house" belonging to the spacious country places of the south with many servants, may be impossible to the home-maker of today—but the spirit of eager sharing whatever one has with the passerby, with no false pride to hinder spontaneous hospitality when the need arises, is still a bright ideal.

And this matter of the nation's giving thanks to God for our prosperity and plenty, should not be a matter of placating the Source of our Blessings and so ensuring future favors; such ideas of God are happily becoming as old-fashioned as the thumb-screw and the rack, as missionary equipment! Rather are gratitude and thankfulness a spiritual exercise that reflects much benefit on ourselves — being the opposite of envy and self pity, which are indeed "poisonous" states of mind, literally and figuratively.

SO here is to the neighbor or stranger that you ask in to share your Thanksgiving fare —be it turkey and plum pudding, or ham and pumpkin pie! Candlelight, leisure and conversation; flowers and fruit, a real Thanksgiving feeling round the heart—and a feast and good digestion are assured. There is no real gratitude without joyousness. May you enjoy all kinds of good cheer, around your holiday table as well as on it.

A. P.

Several Kinds of Thanksgiving Dinners With and Without Turkey

Economical---As Thanksgivings Go

Tomato Bisque
Roast Chicken Panned Oysters
Creamed Potatoes Gratin or Macaroni and Cheese
Cranberry Sauce Savory Cauliflower
Pumpkin Pie Coffee

If Turkeys Hang Too High

Oyster Soup
Baked Ham or Roast Pork
Panned Sweet Potatoes with Maple Syrup
Spiced Crabapples French Celery
Orange Salad with Black Walnut Cheese Balls
Banana Ice Cream Fruit Cake
Coffee

The Orthodox Dinner

Oyster Cocktails
Turkey with Chestnut Dressing
Giblet Gravy
Puffed Mashed Potatoes
Cranberry Jelly Creamed Onions
Celery Olives
Mince Pie Cheese
Coffee

A Roast Duck Dinner

Appetizer Grape Juice Cup
Roast Duck Sage Dressing
Wild or Brown Rice Apple Sauce
Escalloped or Baked Stuffed Onions
Olives Pineapple and Cabbage Salad
Cranberry Ice or Coffee Parfait
White Fruit Cake
Coffee

If Daddy Shoots a Rabbit

Orange and Mint Cocktails
Fricasseed Rabbit
Hashed Brown or Riced Potatoes
Creamed Turnips Currant Jelly
Mock Shrimp Salad
Plum Pudding
Coffee

Gift-Towels Characterized by the Double Charm of Variety and Attractiveness

Concluded from page 7

you started with. Then straighten the edges with chains of 5 stitches, making a treble in each loop and between petals of roses.

The towel is of pink huckaback, and the set-on hem of white linen, cut two inches wide and of requisite length, doubled, one end and the side seamed, turned and pressed, after closing the other end neatly. Whip one edge of the insertion to the towel, the other edge to the hem, and buttonhole across the ends of the lace. The dainty wreath, which may hold an initial if desired, shows some interesting deviations from the usual solid embroidery. The larger of the pointed leaves are voided—that is, there is a depression midway each leaf, where the padding should be separated. At the base of the leaf, carry the covering stitches entirely across for a little distance, then work from edge to center for a little longer space, and again from edge to edge until finished. The flowers are in Appenzell stitch, which is like satin-stitch save that the padding is laid across and the covering stitches from base to top of the petals, or lengthwise; the tiny eyelet at center of each flower lightens the solid work and adds to the beauty of the design.

Our favorite cutwork lends its magic to the decoration of a towel, No. 3362 N, of fine white linen, using a pleasing adaptation of the popular wild-rose motif. The design is developed chiefly in buttonhole-stitch, and the cutwork is confined to the large buttonholed eyelet at center of the rose and the pointed leaf-midribs. The latter may be worked in eyelet-stitch, if preferred, the cording being continued toward the tip of leaf—the method is the same in either case; simply run the outline to be cut with fine, close stitches, exactly as you would an eyelet, slash through the middle of the space and to the edge at intervals, turn the little tabs under to the line, work over the fold and snip away any surplus linen on the wrong side—treated thus there is no fraying. French knots encircle the open center of the rose, and the tendrils may be worked in close outline or over-and-over - stitch. Leaves and rose-petals are outlined with buttonholing, the heavier portions at the tops of petals being padded; the purling is on the outside, and where petals and leaves form a portion of the towel edge, picots are added as a further embellishment. To make these, leave the last loop a little loose, and fill with three close stitches; three picots, evenly spaced, are worked also at the top of each shallow scallop. The other end of the towel has an inch-wide hem, topped by ladder-hemstitching.

A similar hem finishes both ends of a towel of blue huckaback, No. 3363 N, and the initialed panel which betokens individual ownership is framed by a drawn space, also one eighth inch in width, ladder-hemstitched. This panel, of fine white linen, is one and one-eighth inches wide and three and seven-eighths inches in height, after it is whipped in place, and it is better to work the initials before applying it; these are done with blue, in fine cording- or over-and-over - stitch. Hemstitch the outer edge of the drawn space as usual, overcasting the cut corners; then, having turned under the edge of the panel and basted it evenly to the inner edge of the drawn space, fell the patch in place as you do the other half of the hemstitching, taking the same threads as on the outer edge, to form the little bars across the space, and using the same fine white thread. The embroidery is in white, the drooping flowers in padded satin-stitch, the stems closely outlined or corded, while the long, pointed leaves are outlined and filled in with chain-stitch, giving a really better effect than satin-stitch, although the latter may be substituted, if desired.

A towel of linen crash, No. 3364 N, has a set-on hem or border of peach linen, five-eighths inch wide at one end and twice this width at the other. An inch above the hemstitching that tops the wider border is a second row, and the same distance above the latter the very simple but effective embroidered design. For the lattice black is used, in darning- or running-stitch, intersecting evenly at corners. The large flowers, with loop-stitch petals, are done in two shades of rose, the darker for the lower part, toward the right, while the upper petals, toward the left, are light. Medium green is used for the leaves, also in loop-stitch, and the remainder of the work is in French knots, yellow for the flower-centers, and blue and lavender for the posies—two of lavender, at right of the first large flower, three of blue, next the lattice, one of lavender, and—at right of the second flower—one of blue and two of lavender, above, all with a yellow knot at center. Use the colors on the other side, or left of the motif, in the same way. Three strands of embroidery-cotton are employed for all the work.

And here is a bath-towel, No. 3365 N, of goodly size, with end decoration in embroidered applique, simple and most pleasing. Rose is used for the leaves, and the flower, and the patches are applied in the easiest way; cut the leaves, allowing for a generous turn-under, baste in place, and fell with fine thread. All are put on in the same way, but the two at each side of the flower have first a midrib of running-stitch. Apply the petals in like manner, and fill the flower-center with French knots, closely massed. Work the stem or vine in heavy outline, taking short stitches, well back, join the base of each applique-leaf to the stem with a single stitch, and make the pair of solid dots, alternating with the leaves, as the work progresses. Deep rose is used, six-stranded, for all the embroidery.

Both ends are finished with a crocheted edging, easy to work and durable. Using No. 20 crochet-cotton, or a thread of similar size, fasten over a very narrow hem.

1. Cover the hem with d c, closely worked.

2. Ch 4, a tr in same place, ch 1, miss 3, 2 tr, 1 ch between, in next; repeat.

3. Three tr between 2 tr (ch 3 for 1st), (ch 2, a d c between next 2 tr) twice, ch 2; repeat.

4. Ch 3, miss 2 ch, a tr in 2d of 3 tr, p of 3 ch, caught in 1st st, (2 tr in same place, p) twice, 1 tr in same place, ch 3, miss 2 ch, a d c under next 2 ch; repeat.

Finish the other end with the same edge.

A two-inch border of lavender linen finishes one end of a towel, No. 3366 N, and the same color note is emphasized by the embroidery, since two shades of lavender are used for the petaled flowers, all of which have yellow French knots at center. The half-flower at right has petals—in loop-stitch—of the darker shade, the next of the lighter, then dark, with a light flower below, at center of the wreath, and one above; this arrangement is reversed for the other side, or worked in the same way from left to right. The little posies of French knots are of rose, with a yellow knot at center, the stems are run and the leaves worked in loop-stitch with light green, and three strands are used throughout, as before. The half-width border of the other towel-end is, of course, of the same color as the first.

A basket brimming with flowers forms the chief attraction of yet another towel, No. 3367 N, the applied border of which is of blue linen. Golden-brown is used for outlining the base, sides, top and handle of the basket, and the same color for the lattice of single stitches, employing three strands throughout. Two shades of rose are used for the flower-petals—always in loop-stitch unless other directions are given—and light and dark flowers alternate prettily, all with yellow French knots at center; a pleasing accent is given by the deep-red flower, over the top of the basket. Two shades of green are used for the foliage, the stems in running-stitch, the tiny leaflets arranged in pairs on either side, and these sprays alternate as do the flowers. Use two strands for the foliage and flower-petals and three strands for the French knots. If preferred, the flowers may be worked in aster-stitch, or straight single stitches, very quick to do and effective for so small blossoms.

You wouldn't buy canned fruits without a label/

—and yet, what difference does it really make, unless you know exactly what the label stands for?

To be sure of quality you must buy canned fruits on the reputation of the brand. It's the quality *inside* the can that counts.

That's why it's so important to insist on DEL MONTE—and to be certain that you receive this dependable label.

By specifying DEL MONTE you are always sure in advance of getting exactly what you want—tree-ripened fruits from the world's finest orchards—the same uniform goodness in every variety—the same certainty of satisfaction, no matter when or where you buy.

Why not order a supply of DEL MONTE now—and be ready for the months ahead? A well-filled pantry is a never ending convenience! Tell your grocer your requirements—but be sure you *say* DEL MONTE.

PEACH WHIPPED CREAM CAKE

Drain DEL MONTE Sliced Peaches. Cut a loaf sponge cake in two. Between the layers arrange the sliced peaches. Heap whipped cream on top and garnish with sliced peaches. Serve at once.

For many other easy, quick suggestions, write for "The DEL MONTE Fruit Book." Sent free—together with an assortment of folders containing new fruit and vegetable recipes. Address Department 26L, California Packing Corporation, San Francisco.

—and remember the many other simple, tempting ways to serve them!

365 days a year—three meals a day! You know what a task it is to keep your menus different.

Yet there are some products that just naturally help you out if you give them half a chance. And one of them is certainly DEL MONTE PEACHES!

Just for instance, all of us like puddings—they're so easy and delicious. Nearly every one likes custards. Gelatine desserts, sherbets and cakes are on every list of family favorites.

Now try them with Peaches! No matter how well you liked these dishes before, we venture you'll like them *better*—for their new touch of flavor and that fresh appeal of fruit.

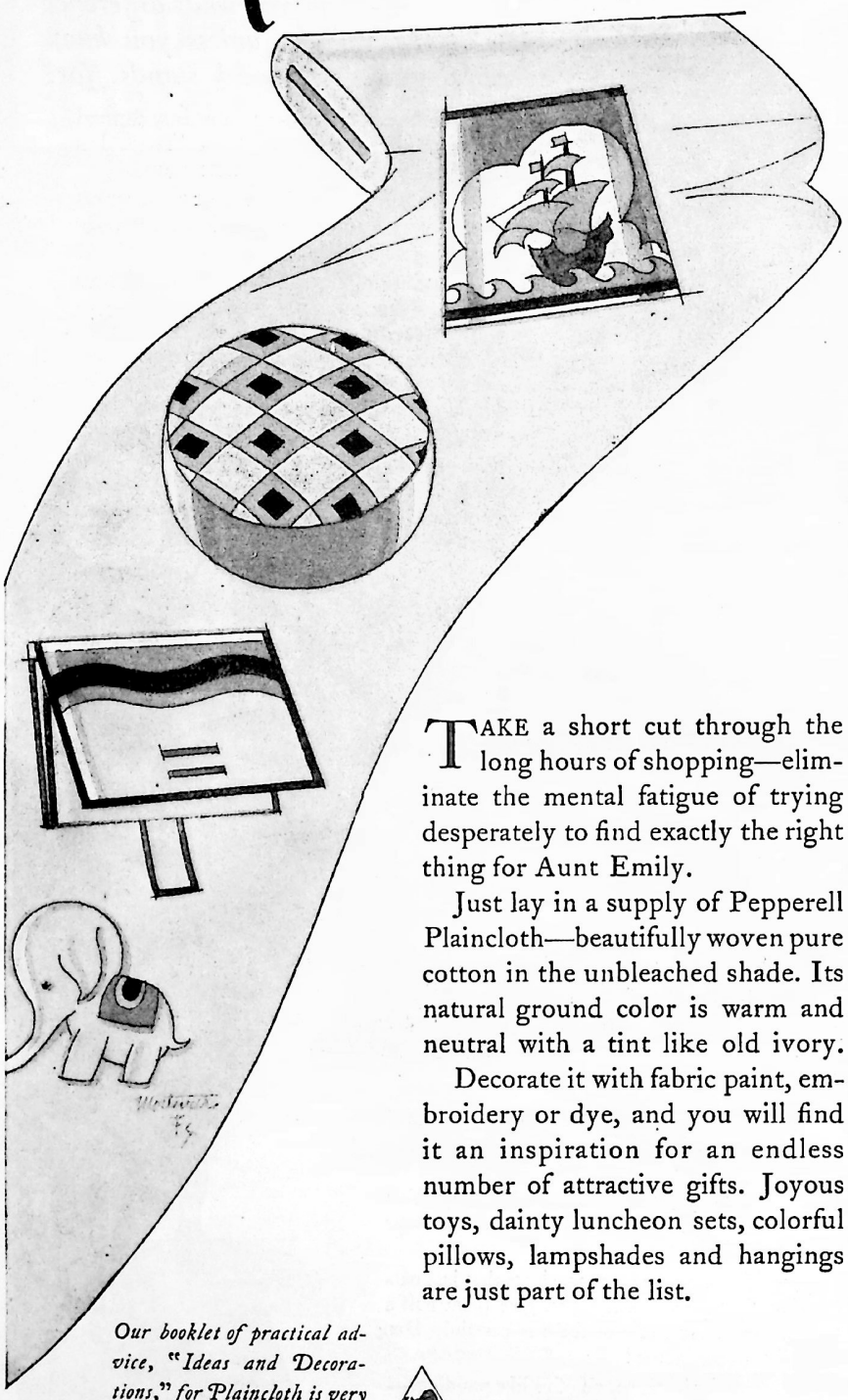
Packed Halved and Sliced! Why not keep a supply of *both* on your pantry shelf?

Just be sure you say

DEL MONTE

IT PAYS TO INSIST IF YOU WANT THE BEST

A SHORT CUT TO Christmas



TAKE a short cut through the long hours of shopping—eliminate the mental fatigue of trying desperately to find exactly the right thing for Aunt Emily.

Just lay in a supply of Pepperell Plaincloth—beautifully woven pure cotton in the unbleached shade. Its natural ground color is warm and neutral with a tint like old ivory.

Decorate it with fabric paint, embroidery or dye, and you will find it an inspiration for an endless number of attractive gifts. Joyous toys, dainty luncheon sets, colorful pillows, lampshades and hangings are just part of the list.

Our booklet of practical advice, "Ideas and Decorations," for Plaincloth is very helpful. Write for it now.

PEPPERELL MANUFACTURING COMPANY
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PEPPERELL
UNBLEACHED
plaincloth

Twin Dolls That Will Win Any Wee Maid's Heart

By MILDRED LEETHAM

WHEN in doubt as to what to give a little maiden who "has everything that money can buy," and so offers a rather difficult problem to the gift-maker, who likes to see small people happy, just provide one—or two, if you will—of the dear, oldfashioned dolls, which cannot be broken and will be as good as new years and years hence, perchance when the girlie who first cuddled them is a really-truly mother, or even grandmother. Every child loves such playthings, and there is a fascination about making them to one who enjoys doing simple crochet in colors, and the creation of novelties.

Four balls of brush wool will be sufficient, two balls of blue, and one each of brown and flesh-color or pink, with a half dozen tiny pearl buttons for the waist and black ones to fasten the ankle-straps of the shoes; the eyes, nose and mouth, when the doll is completed, may be marked with paints, or with red and blue ink, using a small brush as a pen would be likely to blot. Or the mouth may be put in with red floss, which would be more satisfactory for most workers, perhaps, as a better shape can be given. These small details may be left to one's own judgment. The work is entirely in double crochet, taking both threads to avoid a rib. Use a hook that will carry the wool easily and do close, even work. Begin at top of head with a chain of 3 stitches, using the brown wool.

"Jack"

1. D c in 2d st of ch, 2 d c in end st, 1 d c on other side of ch, 2 d c in end st.

2, 3, 4. One d c in d c, 2 in next; repeat.

5, 6, 7, 8. D c in each of 2 d c, 2 d c in 3d; repeat.

9. Join pink wool, 5 d c pink, then continue around with brown, plain (that is, d c in d c).

10. Start with pink 1 st farther back, 7 d c pink, and continue with brown.

11. Start pink 1 st back, 11 d c; continue with brown.

12, 13. Starting in same st, 12 d c pink; continue with brown.

14. Start pink 1 st back, 7 d c, 2 in next, 7 d c; with brown decrease 1 at center back (by missing 1 d c or taking 2 together).

15. Pink, 16 d c; with brown increase 2 each side of face, by working 2 d c in 1 for each increase, rest plain.

16. Pink, 16 d c; brown, decrease 1 at back (otherwise plain, d c in d c).

17. Pink, 6 d c, decrease 2 consecutively (by miss 1, d c in next, miss 1), 6 d c; brown, decrease 2 at back.

18. Start pink 1 st back, 16 d c; continue brown (plain, unless otherwise directed, always).

19. Start pink 2 st back, 18 d c; continue brown.

20. Start pink 2 st back, 3 d c, miss 1, 9 d c, turn, work back 4 d c, turn, work forward 3 d c, turn, miss side of st, on level row work 5 d c, miss 1, 3 d c; brown, decrease 1 each side of face.

21. Starting pink 1 st back, fasten off the brown wool—having finished the hair—4 d c, miss 1, 4 d c, miss center st of chin, 4 d c, miss 1, rest plain (with pink).

22. Plain (pink).

23. Join the blue wool at left side, 3 st from center front, and work around to within 3 st of front on other side.

24. Five d c pink, fasten off pink wool and work with blue, increasing 2 each side on shoulder.

25, 26. Increase 2 on each shoulder and 1 at center front (all blue).

27, 29, 30, 32. Plain.

28, 31. Increase 2 on each shoulder.

33. Work to 6 st beyond left shoulder, ch 6, join to 12th d c back, forming armhole, and on these 18 st, counting ch, work the arm as follows:

1 to 4. Plain.

5. Decrease 1 under arm.

6 to 9. Plain.

10. Decrease 1 at back of arm.

11 to 18. Plain.

19. Decrease 1 at back.

20, 21. Plain.

For the hand, join pink wool, fastening off blue, and work as follows: In 1st row decrease 1 each side; 2 rows plain; in 4th row, decrease 1 at outside; then in 5th and 6th miss every other d c and finish off neatly.

For the other arm, join the blue wool at a point 12 stitches across the back from the first arm, work 12 doubles toward front, chain 6, join to 12th double back, and continue as directed. At this point stuff the head and arms, bringing out the features as perfectly as possible.

For the body: Join blue at right under arm, working across front.

1 to 21. Plain.

22. Increase 2 at back, 6 st apart.

23. Plain.

24. Increase 2 at back, 10 st apart.

25, 26. Plain.

27. Plain to 3 st past center-back, turn, 6 d c, turn, miss 1, 5 d c, turn, and continue in this way until but 1 st remains; stuff, and join the 1 st to centerfront, forming the openings for the legs, which work as follows:

"Jill"

1 to 4. Plain.

5 to 8. Decrease 1 at back, each row.

9 to 11. Plain.

12. Join pink, fastening off blue, and work d c in d c, decreasing 1 each side, and 1 at center-back.

13, 14. Decrease 1 at back.

15. Increase 1 at front.

16, 17. Plain.

18. Decrease 1 at front.

19 to 21. Plain. Fasten off pink and join blue.

22 to 27. Plain.

28. Decrease 1 each side.

29. Plain. Join brown wool near the back, but do not fasten off blue.

For the foot: Work across back and around, making 1 row of brown, and 5 doubles additional across back; change to blue and work around until 5 doubles (brown) remain on row at the back, 7 doubles brown, change to blue, 8 doubles blue, turn, miss 1, 6 doubles blue, chain 1, turn, 6 doubles, turn, 5 doubles, turn,

Concluded on page 19

There's a 5-Hour strength supply *in this hot whole grain breakfast*

The men-folks getting ready for a strenuous morning's work—

The children, preparing for the demands which school puts on them—

The woman of the house already knee-deep in her day's activities—

What is their greatest early morning need?

Strength!

The strength that only the right kind of breakfast can supply!

It's been 12 or more hours since the last meal. Hard work lies ahead.

Breakfast must provide the quickly-available, long-lasting strength to carry us through.

Hot whole grain—the breakfast for strength. Nutrition authorities advise one special food to provide this needed strength. Hot whole grain cereal and milk!

Mother's Oats — a 5-hour strength supply. In a Mother's Oats breakfast there is strength to last you for 5 hours! This is because it is so rich in the elements that make strength—in muscle-building materials; in energy, minerals and vitamins.

Greater values in whole grain. Careful millers prepare Mother's Oats in a way that saves the full food values of the natural whole grain. None of the nourishment is milled away, as so often happens with cereals. The tender oat bran is especially valuable as a "regulator."

So good to eat! The rich flavor of Mother's Oats—as delicate as tender nut meats—has long made it a favorite. Children love it!

Two kinds—regular and quick. Your grocer has Mother's Oats in two forms; the regular kind you have always known and the quick-cooking kind. Quick Mother's Oats cooks in 2½—5 minutes.

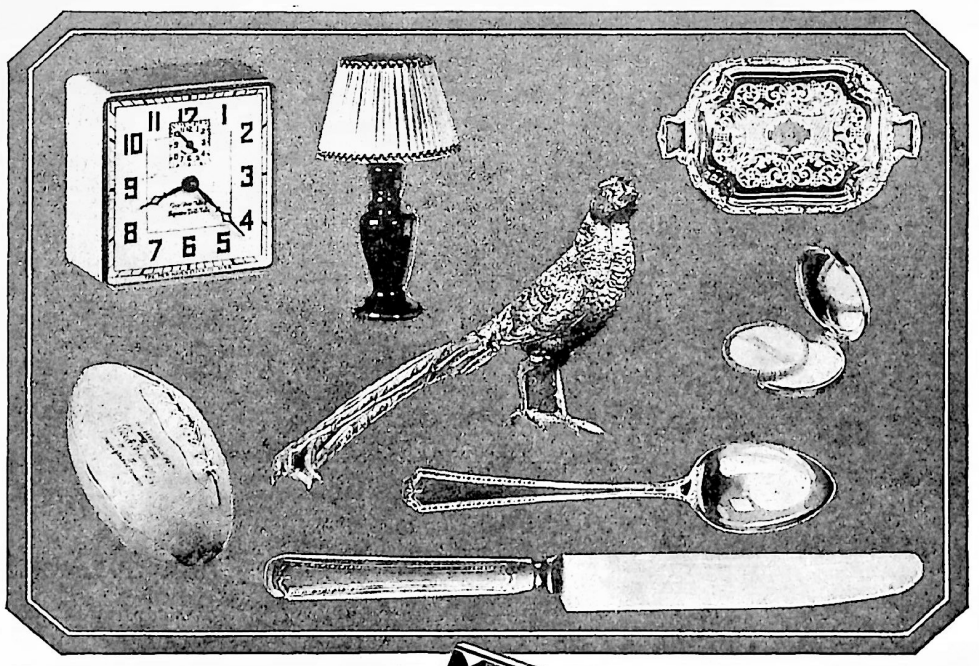
A family food. Your family needs the strength a Mother's Oats breakfast provides. Start tomorrow to give it to them regularly.

Premiums too—
a coupon in every package

When once you discover the unusual quality of Mother's Oats premiums, you'll be enthusiastic over this way of getting the household articles and conveniences you need!

The silverware, for instance, is fine Tudor Plate, made by the makers of the famous Community Plate and guaranteed for 25 years. Lamps, pillows, jewelry, are offered, too—all in exquisite taste and smart designs. Toys for the children—gold watches — fountain pens — and many other handsome things are described in the Complete Premium Catalog. Send for your copy today, to Mother's Oats, Room 1708, 80 E Jackson Street, Chicago, Ill.

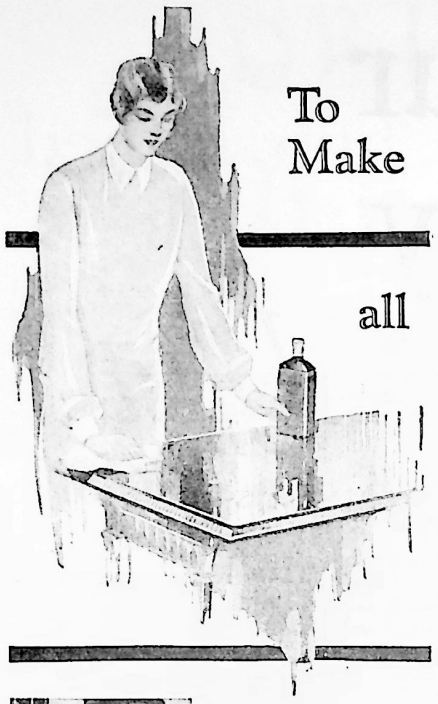
PREMIUMS TOO!



A Coupon in every package

Now two kinds—the regular kind you have always known and Quick Mother's Oats —cooks in 2½—5 min.

Quick Mother's Oats



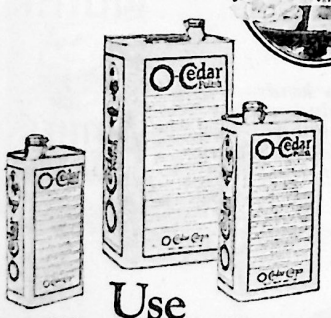
To Make all

Furniture and Woodwork

Cleaner, Brighter and Prettier

and to Save

Time, Work and Money



Use O-Cedar Polish

Home Decoration

Hazel H. Adler, Editor

Accessories—"The Little Things"

ACCESSORIES, we find, when we look the word up in the dictionary, are "things that aid subordinately," and are "contributory to the whole."

Just so, accessories in the home are the "little things" that we place about, imparting to the room its livable and homelike atmosphere.

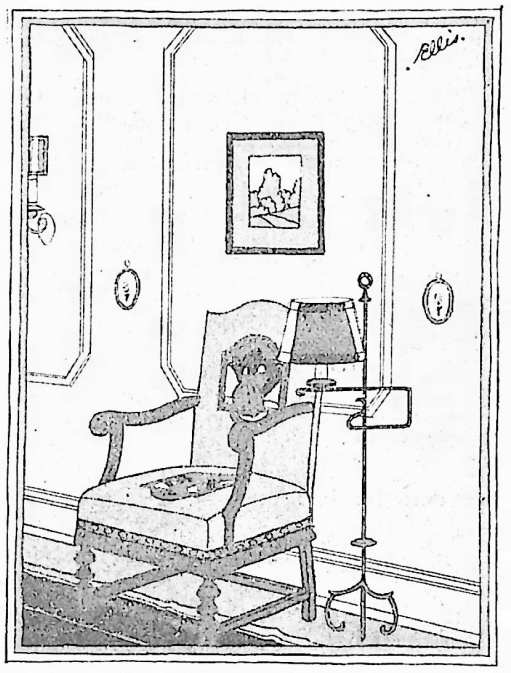
Although the accessories are the last considered in the decorative scheme, they are often the means whereby a room is given its own particular charm and individuality. A room without accessories would indeed lack the personal touch, for these little things are a key to the character of the owner.

They must, therefore, be chosen with the utmost care and consideration, and be so planned as to size, shape and color that they, too, will add to the decorative scheme and fit in with the other furnishing-elements.

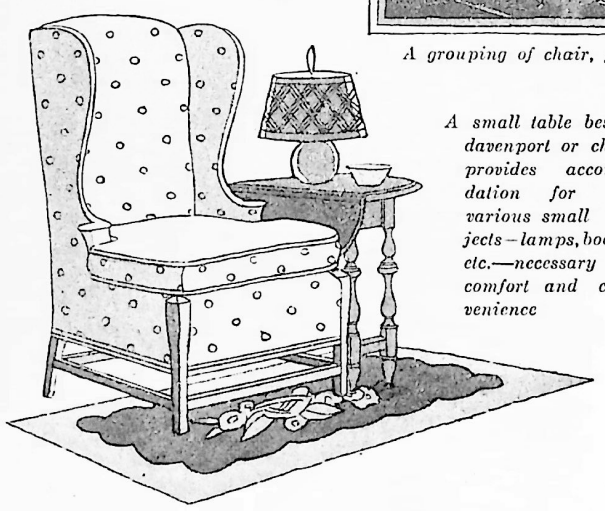
Accessories can be definitely useful as well as beautiful; in fact, the majority should have a special duty to perform if our rooms are to be restful and inviting.

In every room certain pieces of furniture are necessary to the functions of that room, and belong there and nowhere else. These are first chosen and arranged. Everything else that goes to the furnishing of that room we can term accessories, such as small tables, lamps, mirrors, pictures, bookshelves and so on, almost indefinitely. No matter how beautiful or expensive a possession may be, if it does not add distinction to a room you should find some other place for it. Your room will give you much more pleasure if you do.

Imagine a table and chair arranged near a wall. By adding a pillow in the chair, a comfortable little footstool on the floor, a brocaded table-cover, books held in place with book-ends, a table- or floor-lamp, possibly one or two pictures to help the lamps add height, the whole now spells comfort and repose. To prove to yourself how much this atmosphere is influenced by the accessories, just remove them and study the effect with only the table and chair.



A grouping of chair, floor-lamp and pictures



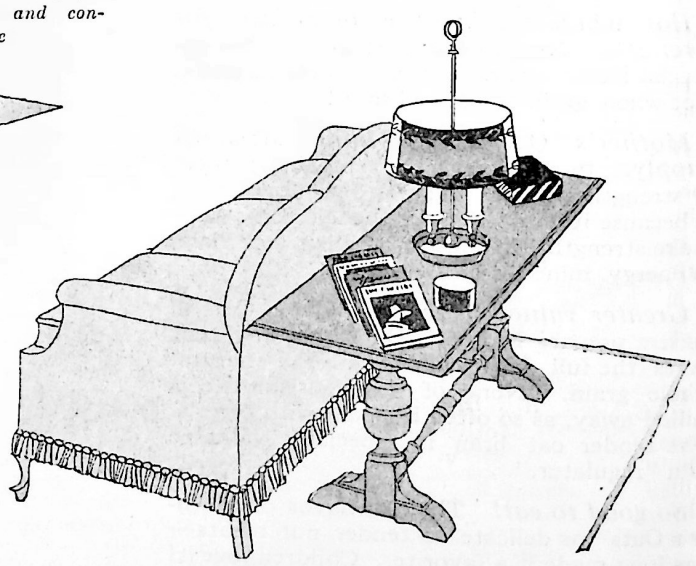
A small table beside davenport or chair provides accomodation for the various small objects—lamps, books, etc.—necessary for comfort and convenience

Color

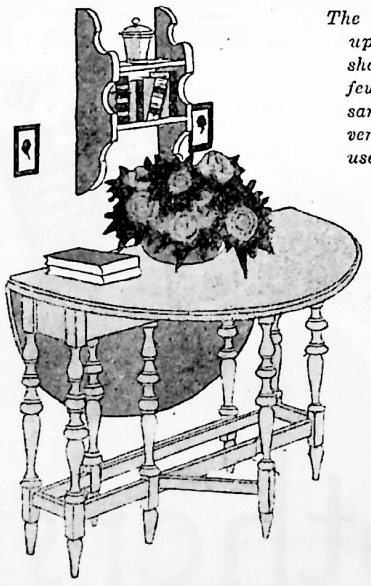
Color is the magic whereby the dullest room can be transformed into a charming interior, and accessories are the accents in the color-scheme. A dash of pure color—if it is the right color—gives the room a brightness and charm that lifts it immediately from the realm of the prosaic and uninteresting.

The color of an accessory is more important than the size and the shape, in the finished effect. It should be of a shade that definitely fits into the scheme and there should be repetitions of the colors used. The eye seeks relief in these color-repetitions, finding rest and balance, while an entirely different effect would result if the eye were forced to jump from one unrelated color to another.

Suppose a color-scheme of mulberry, green and gold has been decided upon for a room with stippled cream-and-buff walls, and a tan rug with deeper tan border. The davenport is mulberry, and a cogswell chair covered with mulberry-and-gold figured velour. The draperies are green damask, with narrow stripes of mulberry, gold and black. The accessories might be worked out in the following way:



The objects placed upon the table should be only the few things necessary for convenience and daily use



A table against the wall calls for a decorative treatment which includes the wall-space back of it

As the largest pieces of furniture are mulberry, and the color is already repeated in the draperies, there is not much more of this color needed—possibly one cushion in a lighter and brighter tone. The green of the draperies could be used for the table-cover, a cushion in the cogswell chair, two cushions on the davenport, and a pottery table-lamp

Continued on page 27

If You Wish To Make the Rug Shown on the Cover

No. 3374 N. A hooked rug of great charm to be made of rags or yarn

WHEN making this rug, the basket of fruit and the border of vine-leaves should be worked in the natural colorings, but the background may be varied to please one's fancy. If it is to be used in a bedroom, the color shown on the cover, or even a lighter cream, would be lovely. For a room where it will be given harder wear, and the dainty shades be out of place, any of the grays or tans, even up to a very dark brown or black, would make stunning backgrounds.

The basket is worked in three shades of brown. The lightest shade forms one half of each upright, and the darkest the other. The short lines in the horizontal bands indicate that the darkest shade is to be used there. The lightest shades should show the high lights where the bands stand out, and shade down to the darker tones where they are under the uprights.

For all shadings of the fruit, at least three tones should be used, though all three do not necessarily need to appear in such small fruit as the grapes. In one grape, the two lighter shades might be used, and in another, the two darker tones. Some of the grapes are green, and others purple. The spaces in between the fruit are worked in black.

The stems and the veins of the leaves in the border are of the lightest shade of green, and the other two shades make up the remaining portions of the leaves. The rug is of useful size, twenty-seven by thirty-six inches.

Twin Dolls That Will Win Any Wee Maid's Heart

Concluded from page 16

4 doubles; join brown wool, fastening off blue, and work all around 3 times with brown, 1st row plain, increase 2 at toe in 2d row, and 3d row plain, finishing off with slip-stitch at the side, leaving a long end for sewing on the little sole of felt, flannel or chamois, cut to fit neatly. Work the other leg and foot in same way. Brush with a wire brush, the hair particularly well, and clip any hairs on the face.

If the little lady to whose happy lot this gift falls should prefer a girl dolly once in a while, or possibly twins, and there is not time for making both, the matter is very easily arranged by providing a stylish short skirt, as follows. Using the blue wool, chain 36 stitches, join.

1. A d c in each st of ch.
2. Increase every 4th st, that is, a d c in each of 3 d c, 2 in next; repeat.
3. Plain.
4. Increase every 7th st.
5, 6. Plain.
7. Like 4th row.
8 to 18. Plain. Fasten off neatly.

With this addition, should Jack get a bit tiresome or his small owner wish a change, all that needs be done is to slip the little skirt up over his feet, adjusting it nicely, and Jill is ready for her share of the fun.

PLEASE tell me how to do the Italian outline; have heard it is very quick and easy to do, and effective—something like running-stitch.—*Miss M. G. F., New Jersey.*

(There are names—and more names, you know; and it is difficult to distinguish stitches in this way. Italian outline-stitch, as we know it, is an overcast outline; the first row or line is worked exactly like the regular outline-stitch, and this is overcast or whipped by the second row, taking into each stitch. A heavier, somewhat raised outline is thus produced, which is very effective. For another—the usual overcast outline—a row of running-stitches is first made and these are whipped by the second row. This is, of course, more quickly done, and may be the one to which you refer. Then there is the true Italian stitch, or Holbein stitch, which is similar to running-stitch in that it is done with a single thread; but it is evenly spaced, each stitch fills the exact place allotted it, and it is reversible—that is, alike on both sides. It is a single-stitch outline, very simple, but requires a little painstaking to get it exactly true. You will enjoy Mrs. Guppy's second lesson in embroidery — on outline-stitches, this time.)

"In 2 Weeks my daughter gained 2½ pounds"

Mrs. J. M. S.
Pampa, Texas

Read this grateful mother's unsolicited testimonial about this new Swiss food-drink . . . . that helped her daughter make a splendid gain in weight

We Offer You a 3-Day Test

If *your* child is underweight or nervous or hard to make eat, this mother's experience with Ovaltine should be an inspiration to you. Here are her exact words:

"I wouldn't be without your Ovaltine—think it is wonderful. Have bought two cans, since receiving the sample, for my nine-year-old daughter who refused to drink milk and after a sick spell was very run down. She now drinks a quart of milk a day with Ovaltine in it and is 'wild' over it. She has gained 2½ pounds in two weeks."

We offer you here a 3-day test of Ovaltine—a pure, delicious food-drink, recommended by over 20,000 doctors. Please accept it. You will find it well worth while.

How Ovaltine builds healthy, robust bodies

First—It stimulates lagging appetites. Digests very quickly. Twice as quickly as milk itself. Even in cases of impaired digestion.

Second—It supplies certain health-building essentials which are often missing from children's daily fare. One cup of Ovaltine has actually more food value than 12 cups of beef extract.

Third—Ovaltine has the unusual power of digesting 4 to 5 times its own weight of other foods. Hence digestion goes on speedily and efficiently. Quick assimilation follows. Building up new brawn and buoyant health.

Nature's danger signals

Underweight, restlessness, fretfulness, listless appetite, or a whiny voice—these are Nature's danger signals. Unchecked, they may lead to ills that will ruin your child's whole future!

Quick restoration

Ovaltine supplies the needed essentials for healthy growth. It restores normal appetite in a natural way. Thus, "free to gain," children pick up weight almost at once. They store up vital energy to grow on. They are bright-eyed and happy—filled with the zest of life. (Note the *unsolicited* testimonials.)

Ovaltine taken at night brings children sound, restful sleep. Morning finds them fresh, clear-eyed and buoyant. Ovaltine taken daily, keeps them in the pink of condition. A tremendous aid to normal growth.

A pure, delicious food

Children love Ovaltine. And it is good for them any time of the day. It is particularly good to tone them up after sickness or a bad cold. It contains no drugs. It is the special food properties of Ovaltine—*and absolutely nothing else*—that bring its wonderful results and popularity. It has been in use in Switzerland for over 30 years. And is now in universal use in England and her colonies.

Now more than 20,000 doctors recommend Ovaltine

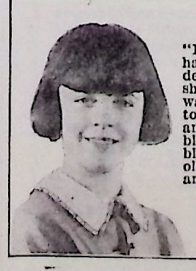
A 3-day test

Drug stores sell Ovaltine in 4 sizes for home use. But to let you try it we will send a 3-day introductory package for 10c, to cover cost of packing and mailing. Send in the coupon with 10 cents in stamps.

OVALTINE

©1927 T. W. Co.

Builds Body, Brain and Nerves



"I have a little niece who has always been ill and under-nourished. A blood test showed her blood thin and watery. My brother started to give his little girl Ovaltine and a few weeks later another blood test showed rich, red blood. She is now nine years old and just as healthy as any child could possibly be."

Mrs. L. K. Mitchell, Rockford, Ill.

"I got Ovaltine for my oldest boy who would never eat or drink milk. Since taking Ovaltine his appetite is not only improved but he eats everything and relishes it. He loves the flavor and the more he gets the more he wants."

Mrs. F. J. Goers, Prairie du Chien, Wis.

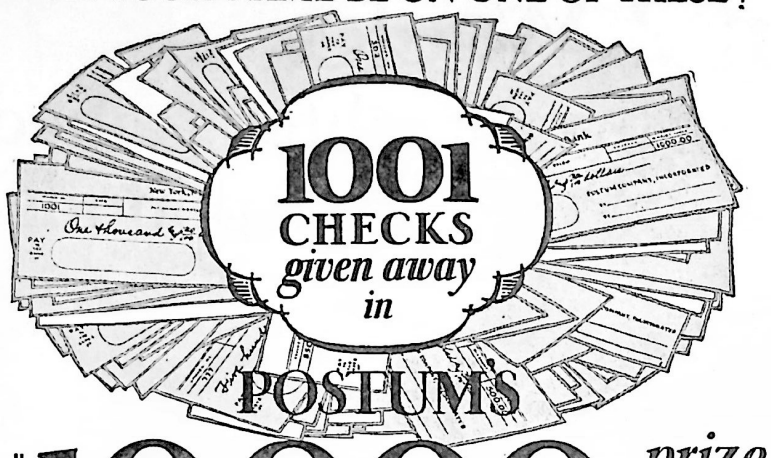
Send for 3-day test

The Wander Company, Dept. O-3
37 S. Wabash Ave., Chicago, Ill.

I enclose 10 cents to cover cost of packing and mailing. Send me your 3-day test package of Ovaltine.

Name.....
Street.....
City.....State.....
(One package to a person)

WILL YOUR NAME BE ON ONE OF THESE?



$10,000 prize contest

ONLY a few weeks more and Postum's $10,000 prize contest comes to a close. One thousand and one money prizes will be given away—prizes simply for writing letters! These prizes will be won by persons like yourself. Some will win $1000 each—others $500! Why not be one of them?

All that is wanted is a letter on any one of the three Postum subjects given below.

Others have told us, before this contest started, how they used Postum in place of caffein beverages for thirty days—and became regular Postum users forever after! "I sleep better"—"No more indigestion." Typical comments. Give us the results in *your* case—whether you are an old-time Postum user, or only a beginner. Hundreds of prizes for the best letters!

Or write a letter about Instant Postum made with milk for children. Mothers have written: "My little girl has gained weight wonderfully"—"My children couldn't drink milk until I discovered Instant Postum made with milk"—"No more worries about coffee for the children in *this* family!" Win a prize by writing a good letter!

In addition, hundreds of prizes for letters on "How I make Postum—and why I like it best made *my* way." Some Postum enthusiasts won't have anything but Instant Postum, prepared instantly in the cup with either boiling water or hot (not boiled) milk. Others like Postum Cereal much better—prepared by boiling, or in a percolator. Some people like Postum strong, others weak, others "in between." Just as with other hot drinks, individual tastes must be suited in preparing Postum. How do you prepare Postum? A thousand dollars for the best letter!

The prize money is waiting to be won! Don't let another day go by! Read the rules on this page, and enter the contest!

Subjects and Prizes

1. **"What the 30-day test of Postum has done for me."**
2. **"Why I think Instant Postum made with milk is the best hot drink for boys and girls."**
3. **"How I make Postum—and why I like it best made *my* way."**

(Letters on any subject not to exceed 300 words in length)

For the best letters on *each* subject: First prize, $1000; second, $500; third, $250; fourth, 3 prizes of $100 each; fifth, 4 prizes of $50 each; sixth, 5 prizes of $25 each; seventh, 10 prizes of $15 each; eighth, 25 prizes of $10 each; ninth, 35 prizes of $5 each; tenth, 35 prizes of $3 each; eleventh, 68 prizes of $2 each; twelfth, 146 prizes of $1 each for first and second subjects, 145 prizes of $1 each for third subject.

RULES

1. You may write on any one or all of the subjects, and submit as many entries as you care to.
2. Write the subject at the top of the first page of each manuscript you submit.
3. Write plainly on one side of the paper only. Neatness counts.
4. Write your name and address on each manuscript.
5. In case of ties, each tying contestant will be awarded the full amount of each prize tied for.
6. Contestants agree to accept the decisions of the judges as final.
7. No communications will be acknowledged, and no manuscripts will be returned.
8. Employes of the Postum Company, Inc., are not eligible.
9. Address envelopes to "P. O. Box 594—JJ, Battle Creek, Michigan."
10. Manuscripts must be received before 5 p.m. December 31, 1927.

(Prizes will be awarded, and the names and addresses of prize winners announced as early as possible in 1928.) This contest is not limited to residents of the United States—it is open to everyone everywhere.

THE JUDGES

U. S. Senator Royal S. Copeland, M. D., former Health Commissioner of New York City; Alice Bradley, Food Editor, Woman's Home Companion; Sarah Field Splint, Home Economics Editor, McCall's Magazine.

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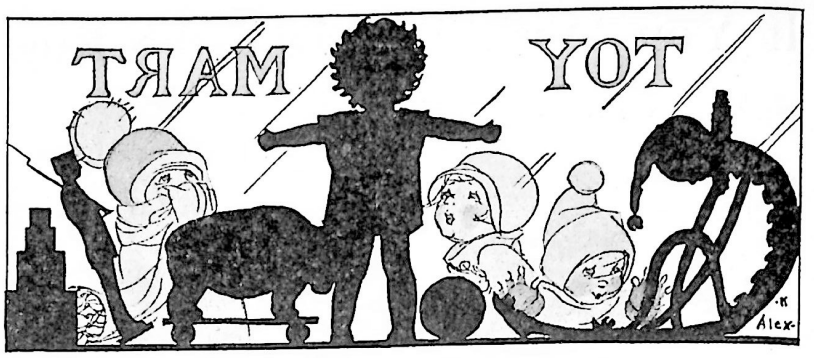
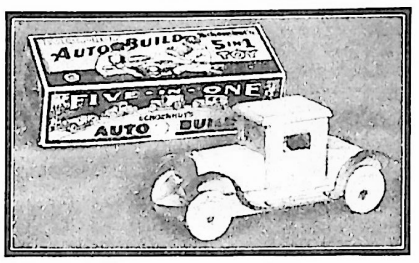
Postum is one of the Post Health Products, which include also Grape-Nuts, Post Toasties, Post's Bran Flakes and Post's Bran Chocolate. Your grocer sells Postum in two forms—Instant Postum, made instantly in the cup, and Postum Cereal, the kind you boil. If you are not one of the millions who now purchase Postum, you may obtain a sample of either Instant Postum or Postum Cereal by addressing the manufacturer.

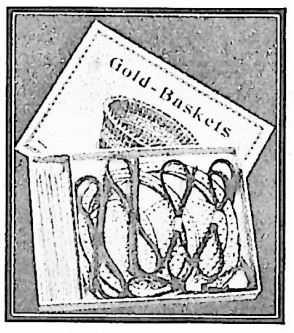


Seen in the Shops

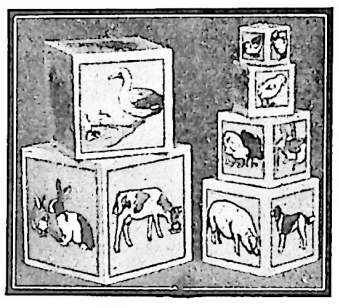
By ETHEL M. McCUNN



Blocks that are bound to please, for with them can be built five automobiles, and every one of a different style—trucks as well as pleasure-cars. Daddy is sure to want to let son see how it is done



For the little lady who likes to make things, comes a set of all the things required to make baskets. There are little sticks, bright-colored paper strips, and gold and silver cardboard to form the base of the basket

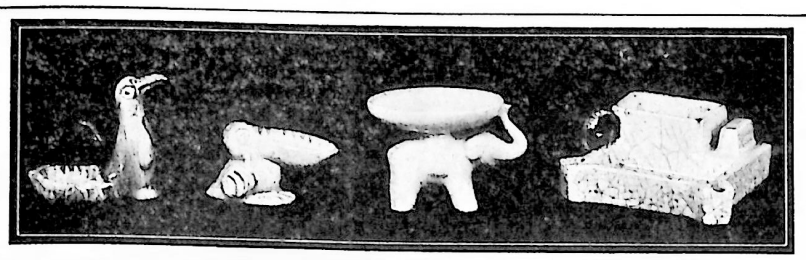


The very tiny tot loves a nest of blocks, and will spend hours putting one inside the other, and a long time learning how to build a castle. These are covered with linen and printed in fast colors

NOVEMBER—and really time to think of Christmas shopping again. And naturally, when Christmas is mentioned, the first thing we think of is the children and what to get for them. That is the reason so many toys are shown this month. Of course, there were heaps of marvelous playthings among the costly ones, but these we had to pass by, as we had planned to consider only the things that cost less than three dollars, and among them some that could be bought for a dollar. Even at this price, there were so many that it was hard to choose those that would be most generally liked. Maybe it is the instinct of a teacher, but toys always seem to us to be most interesting when one can "do things" with them, and so most of those shown were chosen with that in mind. Aeroplanes and automobiles seem to be the chief interests of boys, and girls, too, for that matter, and the things

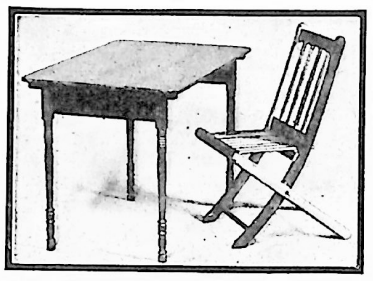
In white or peach is this dainty lawn nightgown for mother, trimmed with real filet-lace and hand embroidery

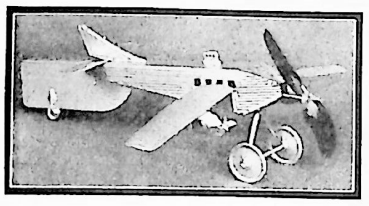
A romper of blue broadcloth, with white collar and cuffs and a bit of gay embroidery, for the little two-year-old. It is handmade throughout and very well cut



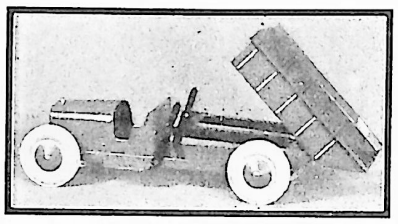
Ash-trays or pin-trays, depending on one's requirements, are the burdens of these little pottery birds and the elephant. They are all imported, and have that lovely handmade look that is so satisfying

A tiny fold chair and table for the little one of kindergarten age, or even a little younger or older, that is not only useful at mealtime but for play-hours, too. Arm-chairs that fold, although of a different style, are also to be had. What a lot of fun to have a real table when Dolly is giving a tea-party!





An aeroplane that really flies, even if it is at the end of a string. Fasten the string to the top of the doorway, the chandelier, or some such place, and wind up the plane and see it sail through the air in circles



A dump-truck that can be loaded with sand, sticks, and almost anything Young Hopeful fancies. It is sturdy, and quite impressive-looking, even if one does nothing more than pull it across the floor with a string

they write Santa Claus to bring them.

Beside the toys, a romper is shown which would make a useful gift, and also one that would be much appreciated by the little wearer, who is sure to be fascinated by the gay clown.

For mother or big sister is a nightgown and some pretty bits of linen—not to mention the pottery menagerie of birds and beasts that march along the top of the page! The pelican and the penguin are in natural colorings, but the elephant can be had in white or any color one could wish for.

Color and intricate cut, giving the effect of something very simple, seem to be the facts that impress one when looking at the clothes for winter. Fabrics have never been more beautiful. Soft, woolly things that are as light as a feather, and yet very warm, are possibly the most outstanding. Velvets and velveteens are also very popular, and are used for hats, coats, dresses, and the jackets and skirts of three-piece suits. A soft new velvet, known as transparent velvet, is almost unbelievably lovely for evening or very formal wear.

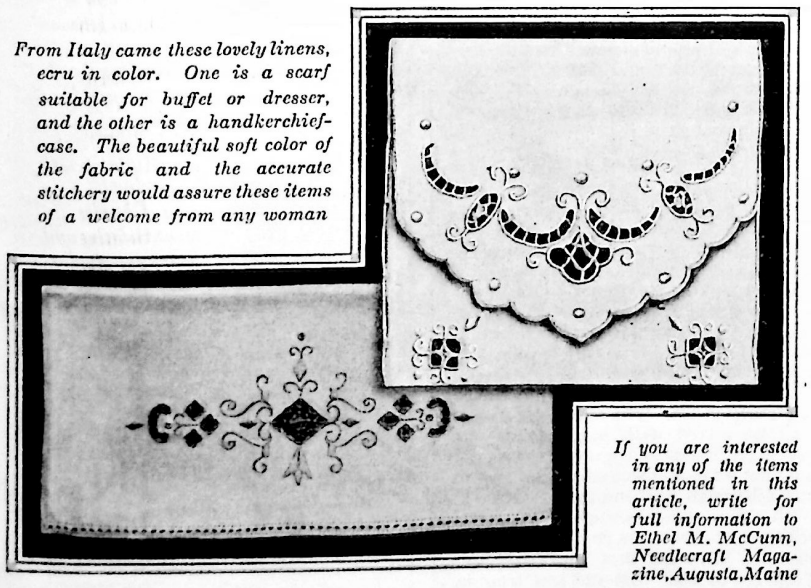
Most of the patterned fabrics are in small designs, somewhat of the nature of the oldfashioned prints, or else very futuristic. One we saw was just an all-over pattern of little derby hats, about half an inch in size. Of course, it was not until you looked very closely that you realized what it was—and it certainly was effective.

Gray is a fashionable color, but often hard to wear, so it is not wise to venture unless you are sure it is becoming. Combined with black and white, or black and green, or even blue, the most unusual effects are produced. Black is usually included unless the costume is all gray.

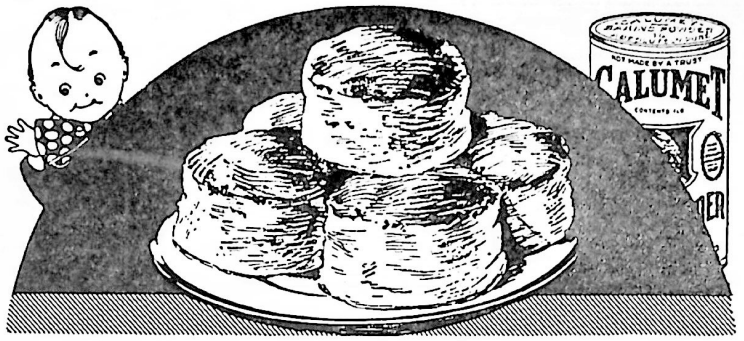
Browns and tans, with a pinkish cast, still hold a strong place; and, as they are generally becoming and easily matched or combined so that they "go together," it is not difficult to arrange a wardrobe almost entirely of these shades, and be very well dressed.

Blues are also good, and many of them combine nicely with gray or some of the pinkish tans.

From Italy came these lovely linens, ecru in color. One is a scarf suitable for buffet or dresser, and the other is a handkerchief-case. The beautiful soft color of the fabric and the accurate stitchery would assure these items of a welcome from any woman



If you are interested in any of the items mentioned in this article, write for full information to Ethel M. McCunn, Needlecraft Magazine, Augusta, Maine



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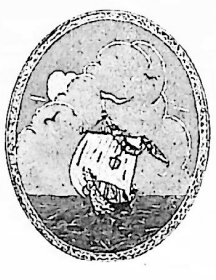
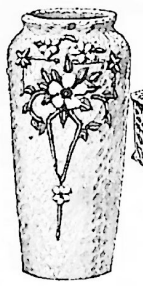
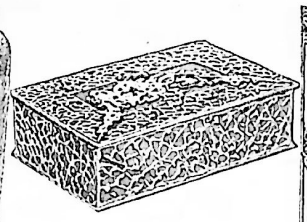


PLAQUE
See LePage's Gesso-Craft Book, page 7



VASE
See LePage's Gesso-Craft Book, page 11



JEWEL CASE
See LePage's Gesso-Craft Book, page 10

PICTURE FRAME
See LePage's Gesso-Craft Book, page 11

How To Make Christmas Gifts
with the fascinating New LePage's Gesso Craft

THIS year you can solve your Christmas gift problem in a new, easy, delightful way. This fascinating LePage's Gesso-Craft Book will show you how to be a more skilful craftsman than you ever dreamed. You can make all the gifts you need, for everybody. Gifts that especially please your friends, because you made them yourself, and because they are unique, attractive, practical and useful.

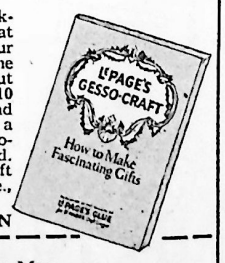
LePage's Gesso-Craft Book opens a wonderful new field for you. It revives the old, old art of Gesso. Now, thanks to LePage's Glue, you can use Gesso to decorate modern gifts. You have no idea what nice things you can make—a surprise and delight to all who try it. See panel below for recipe for LePage's Gesso.

You can make the articles shown here and many more besides. Book contains over forty illustrations. No expensive set or expensive materials to buy. You already have LePage's Glue in the house for mending. Now, just by buying inexpensive articles, you can make fascinating Gesso-Craft things. You can decorate five and ten cent articles and give them a Fifth Avenue look. You can make articles for home decoration, for birthday and Christmas gifts, to sell at Church fairs, to make money at home, for party and bridge prizes.

Recipe for making LePage's GESSO
TO make one cup of LePage's Gesso, you need 1 gill can of **LePage's Glue**, 1¼ cups whiting, 3 teaspoons linseed oil and 3 teaspoons varnish. Place whiting in mixing bowl and pour in slowly in this order, LePage's Glue, linseed oil and varnish. Mix until smooth. All ingredients obtainable at nearest hardware store.

Send 10 cents for LePage's Gesso-Craft Book

TRY this new way of making Christmas gifts at home. Just write your name and address on the coupon below, tear it out and mail today with 10 cents, coin or stamps, and we will at once send you a copy of LePage's Gesso-Craft Book, postage paid. Address, LePage's Craft League, 542 Essex Ave., Gloucester, Mass.



LE PAGE'S GLUE
That makes LePage's Gesso-Craft possible

MAIL THIS COUPON

LEPAGE'S CRAFT LEAGUE,
542 Essex Ave., Gloucester, Mass.

Gentlemen: Enclosed you will find 10 cents (coin or stamps) in payment for LePage's Gesso-Craft Book. Please send a copy of this book to:

Name .....
Street .....
City ..... State.....

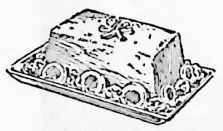
A MATTER OF DOLLARS

THERE are many ways in which Knox Sparkling Gelatine can help you *save* food and save money in the kitchen—especially on Monday, when there are left-over meats and vegetables from Sunday.

A meat loaf made with Knox Gelatine is simply delicious—exquisite—the family will forget that the meat is making its second appearance on the dinner table. And just as appetizing is the Vegetable Ring, another Knox Gelatine triumph in economy. Try them—and *write for Mrs. Knox's book on "Food Economy."* It will surprise you with its many practical suggestions. And remember that Knox Gelatine is in itself an economy—one package contains enough gelatine to make four different dishes, six servings of each!

†

MEAT LOAF



Take two cups of any left-over well seasoned stock, bouillon or diluted gravy, bring to the boiling point and add one envelope Knox Sparkling Gelatine softened in one-half cup cold water. When mixture begins to stiffen, add two cups of any cold chopped meat at hand (veal, ham, beef or chicken). Also mold in a little red or green pepper, celery, sliced, hard boiled eggs, onion if desired, or parsley. Turn into a square mold, first dipped in cold water, and chill. Remove from mold and cut in slices for serving.

†

VEGETABLE RING

½ envelope Knox Sparkling Gelatine.
¼ cup cold water.
¼ cup boiling water.
¼ cup sugar.
¼ cup vinegar.
2 tablespoonfuls lemon juice.
1 teaspoonful salt.
1 cup celery, cut in small strips.
½ cup shredded cabbage.
½ cup canned peas.
⅓ cup small cucumber cubes.

Soak gelatine in cold water five minutes, and dissolve in boiling water; then add sugar, vinegar, lemon juice, and salt. Strain, cool, and when mixture begins to thicken, add vegetables. Turn into a ring mold, first dipped in cold water, and chill. Remove to serving dish, and arrange around jelly thin slices of cold, cooked meat. Fill center with boiled salad dressing.

†

Be sure to write for Mrs. Knox's Book, "Food Economy"—it is free upon request—unusually helpful to the woman who keeps a watchful eye on the Family Budget. Please address the Charles B. Knox Gelatine Co., 124 Knox Ave., Johnstown, N. Y.

KNOX
Sparkling
GELATINE
"The Highest Quality for Health"

Continued from page 14

Gossip About the Thanksgiving Feast

Whether You Serve Turkey or Rabbit, Duck or Ham or the Regulation Chicken, You Make It a Festive Meal by Unusual Fixments and a Few Extra Side Dishes, Autumn Leaves and Chrysanthemums

THE charm of a meal lies largely in the proper combination of foods, their seasoning and service. A delicately seasoned, creamy dish of scrambled eggs—flavored with cheese and worcestershire, paprika and salt, may be more delicious than a poorly made lobster newburg! So if the pocketbook is not equal to a heavy strain for the holiday dinners—get out your best recipe books, your best china and linen, strew the cloth with autumn leaves and chrysanthemums; put a basket or bowl or a pumpkin full of grapes of several colors and oranges in the center, and you are well on the way to a successful holiday spread, whether you buy a slice of ham and bake it in grape juice for $1.50 or ruin a ten dollar bill buying a huge turkey!

We discussed stuffings at length last November—get out your Needlecraft file and look up the chestnut dressing. You can make two kinds of dressing—one of oyster or of onion and herbs. Bake them in shallow pans, and baste with the drippings from the turkey. You will improve both turkey and dressing and find it less work and easier to serve, and for once there will be enough dressing, and enough for the second day too, adding a few more oysters, perhaps, or serving a dish of escalloped oysters on the side.

NOTE how carefully the items are grouped that "have an affinity for each other": Sweet potatoes with ham or pork; the cheese potatoes or macaroni with the less hearty and less flavorful chicken; the wild or brown rice and apple sauce with the duck, and the pineapple and cabbage salad to set off and counteract its richness. It would be fatal to serve rich cheese macaroni with the oily duck or goose, but it is perfect with the delicate rather dry chicken.

In the same way that the rabbit is set off by the currant jelly, turnips (cut in cubes and creamed) and the orange and mint fruit cup, the turkey calls for cranberries or spiced peaches, celery, chestnuts and the spicy oyster cocktail.

And onions are good with all of them. They are offered in three ways. One of the cheapest and most appetizing and wholesome of vegetables is the onion. Don't be content with merely boiling it. Serve it stuffed and baked, escalloped with or without cheese, or creamed with a coloring of paprika, and you have a de luxe vegetable at minimum cost and trouble.

Variations on the Appetizing Onion

Escalloped with Cheese.—Peel and boil a quart of small white onions. Make one and one-half cups of thin white sauce using two tablespoons each of butter or margarine and flour to a cup of milk, and season well with salt, paprika or white pepper, one-half teaspoon of worcestershire, and one-quarter cup grated cheese. Pour over the onions in a baking dish, top with crackers or bread crumbs and bits of butter and another quarter cup of grated cheese and brown in the oven.

Stuffed Baked Onions.—Cut off one slice from top of large onions and parboil until almost done. Remove the centers and refill with any one of the following forcemeats, amounts given being enough for six onions: One-half cup chopped green pepper, one-half cup bread crumbs browned in butter; season with pepper and half a teaspoon of salt; mix with chopped onion centers, and refill. Cover with crumbs, place in baking dish, pour in one-half cup of milk and bake until tender and brown.

Other fillings are chopped nuts and cooked rice; or nuts and tomato; or grated cheese, nuts and crumbs or cooked rice.

Orange and Mint Cup

Prepare three large California oranges as for salad, and cut each section into two or three pieces. Combine with the juice and an equal amount of canned pineapple, cutting the slices into small wedge-shaped pieces. Sprinkle with two tablespoons of powdered sugar and allow to chill. About an hour before serving, mix with one-quarter pound of green, after-dinner mints, broken into small pieces. Serve in sherbet glasses with a spoonful of whipped cream to which one-half teaspoon of pulverized sugar and a drop of mint or orange extract have been added.

Celery and Cauliflower Sauced

The outside pieces of celery are always a problem. This treatment makes them an asset instead of a liability:

French Stewed Celery.—Cut the celery into small slices and stew it in just enough water to cover, until tender. To two cups of celery and celery water add one cup of chicken or turkey stock (canned chicken bouillon will serve nicely), season with salt, paprika and a half teaspoon of onion juice and thicken with an egg yolk, cooking over hot water.

Savory Sauce for Cauliflower

2 tablespoons butter
1 teaspoon minced onion
1½ teaspoons mustard
1 teaspoon sugar
3 egg yolks (slightly beaten)
¼ cup olive oil
4 tablespoons lemon juice
1½ teaspoons salt

Melt the butter, add onion and cook slowly for three minutes. Mix all the other ingredients thoroughly and cook in top of doubler boiler until thick. Add butter and onions and pour over cauliflower which has been steamed until tender.

Mock Shrimp Salad

Grind equal parts of celery, raw carrots and walnuts. Mix with mayonnaise and garnish with ripe olives or sliced stuffed pimiento olives. Serve on lettuce. A perfect salad this to go with game or fowl. It comes from a new book by Emma Carron, called "Favorite Recipes of Famous Chefs," and is the only book of the kind we have ever met that seemed practicable for the home.

The combination just mentioned, for instance, is a fairly economic salad, perfectly "homey" and still unusual. Other interesting combinations suggested include grapefruit and Indian chutney served on romaine; cooked asparagus tips, lima beans and cauliflower with Russian dressing served with smoked salmon sandwiches. A delicious luncheon combination this—easily assembled from canned vegetables and the fresh cooked cauliflower, adding chili sauce and onion to mayonnaise to get the Russian dressing, with perhaps a touch of the anchovy paste that comes in tubes.

The Appetizers

Another hotel touch that is easily attained at home, is to serve an appetizer with a cider or grape juice cup first. Many of these are inexpensive and easily made and better than a soup before an elaborate dinner. One of the best is made of the moist smoked salmon, either as a thin rye bread sandwich, or on toast fingers. Liverwurst, when mashed to a cream and spread on toasted crackers, is hard to tell from the costly pates. The expensive caviar may be mixed with hard-cooked egg yolks, refilled into the egg whites cut the long way, and served with a spoonful of Russian dressing poured over it. With olives and celery, perhaps a little of the salami with its garlic flavor, you have an imposing first course of hors d'œuvres at little cost and less trouble.

A MATTER OF SENSE

KNOX Sparkling Gelatine has become so important as a food for daily use in the home that it is worthy of your careful interest and thought! Remember that Knox Sparkling Gelatine is the purest of gelatine—has been for over forty years. It contains no flavoring, no coloring, no sweetening. That is why it is so healthful—and so delicious. That is why the desserts and salads prepared with it have a home-made (not a ready-made) appearance and taste! That is why it blends so attractively and zestfully with all kinds of fruits, vegetables, meats, eggs, fish, etc.! Two favorite Knox Gelatine recipes are here presented to you. Other delightful recipes are in the package.

†

FRUIT FAVORETTE

Soak one-half envelope Knox Sparkling Gelatine in one-half cup cold water ten minutes, and dissolve in one cup hot fruit juice (using any left-over fresh or canned fruit juices). Add one-half cup sugar, one tablespoonful lemon juice and some of the fresh or canned fruit if desired. When mixture begins to set, add white of one egg beaten until light. Beat all well together. Turn into a mold first dipped in cold water, and chill.

†

HAWAIIAN SALAD

½ envelope Knox Sparkling Gelatine.
1 cup cucumber.
1 cup canned sliced pineapple.
¼ cup cold water
¼ cup boiling water.
¼ cup sugar.
¼ cup vinegar.
⅔ cup pineapple syrup.
1 tablespoonful tarragon vinegar, if desired.
1 tablespoonful lemon juice.
Few grains salt.

Pare, chop, and drain cucumber; there should be one cup. Chop and drain pineapple; there should be one cup. Mix cucumber and pineapple, and add gelatine, which has been soaked in cold water and dissolved in boiling water; then add remaining ingredients. Turn into individual molds, first dipped in cold water, and chill. Remove from molds to nest of lettuce leaves. Accompany with mayonnaise dressing.

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"When the Frost Is On the Punkin"

"PUMPKIN PIES" is a melodious phrase, and the pumpkin really belongs in a pie for the most part while the winter squashes may be baked, souffled, and otherwise served as a vegetable. It is a distinctively Thanksgiving dainty since the Pilgrim Fathers found the Indians cultivating it in their corn fields.

Now for a pair of pumpkin pies. Everyone agrees that the two important points are seasoning and baking. A soggy crust spoils the party. The pie should be very deep, a plain pastry be used and the oven should be very hot for the first fifteen minutes to bake the crust quickly. Then lower the heat and bake slowly. For a deep pie this means a 450 degree oven for ten or fifteen minutes and then a 250 degree oven for an hour and a half. Another safeguard is to glaze the crust with egg white; also putting the cooked, sieved pumpkin into a slow oven to dry out for half an hour or so helps.

Yet another back-handed way to avoid a soggy crust is to have no crust at all! Merely grease the pan and cover it well with fine cracker crumbs which will form a crust. This suggestion from Everybody's Cook Book takes the prize for ease and economy.

A Pumpkin Nut Pie

2 eggs beaten
2 cups milk
½ cup grated cocoanut
½ cup chopped pecans
1 teaspoon salt
2 tablespoons flour
1 cup prepared pumpkin
1½ cups brown sugar
¼ teaspoon each nutmeg and cinnamon

Mix the dry ingredients, add to the cooked sieved pumpkin, then stir in the other ingredients in order named. Pour into a deep pie-plate lined with pastry which has been chilled and glazed with white of egg. Bake at once as directed above.

Custard Pumpkin Pie with Variations

1 cup cooked strained pumpkin
1 cup evaporated milk
1 egg beaten
½ cup brown sugar
1 tablespoon molasses
½ teaspoon each cinnamon and ginger
¼ teaspoon salt
1 tablespoon flour

This mixture is poured into the lined pie plate and baked about forty-five minutes. Two tablespoons of sherry flavor (omitting salt) will add to the flavor. Sliced dates spread over the pie when cold and ready to serve and a topping of whipped cream slightly flavored with sugar, is another variation for festive occasions.

Squash Surprises for the Vegetable Course

IF the squash is halved, seeds removed, buttered and seasoned with salt and pepper and sprinkled with flour and baked, it is delicious served cut in melon slices and eaten from the rind. More butter and paprika may be added when taken from the oven. The following recipes are curious but practical and good eating:

Squash Oysters: Boil two small young crook-necked squash until tender, fifteen to twenty minutes. Drain, peel and cut in half inch slices. Dip in the following batter and brown on both sides in hot bacon fat and serve. Batter: two tablespoons flour, one tablespoon salt, one beaten egg, one-half cup milk.

Squash Gratin: To two cups of cooked and strained squash or pumpkin, add one-quarter cup cream or evaporated milk, and one-half tablespoon melted butter. Pour this into a buttered baking dish, cover with grated cheese and crumbs and bake in a moderate oven until well browned.

Stuffed Squash: Cut one large squash in two length-wise, remove seeds and parboil in salt water. Put enough boiled white beans through a sieve to make a purée that will fill the squash and mix with the following: one minced onion, one level tablespoon grated cheese, one tablespoon chopped parsley, one tablespoon chili sauce or one teaspoon tomato catsup, and pepper and salt to taste. Bind with one beaten egg, restuff the halves of the squash and brown in a hot oven. Serve hot.

Such are the dishes together with apple butter, mince meat and sausage that inspired James Whitcomb Riley to close his famous poem on autumnal joys this way:

"I don't know how to tell it—but ef
sich a thing could be
"As the Angels wantin' boardin', and
they'd call around on *me*—
"I'd want to 'commodate 'em—all the
whole-indurin' flock—
"When the frost is on the punkin and
the fodder's in the shock!"

THOUGH our elders may look back wistfully to times a little more mellow, perhaps,—to manners a little more courtly—they still can enjoy the same good White House Coffee of 40 years ago. Its fragrant aroma, its *roasted-in flavor*, its rich, real-coffee taste—these still are the soul of a satisfying dinner.

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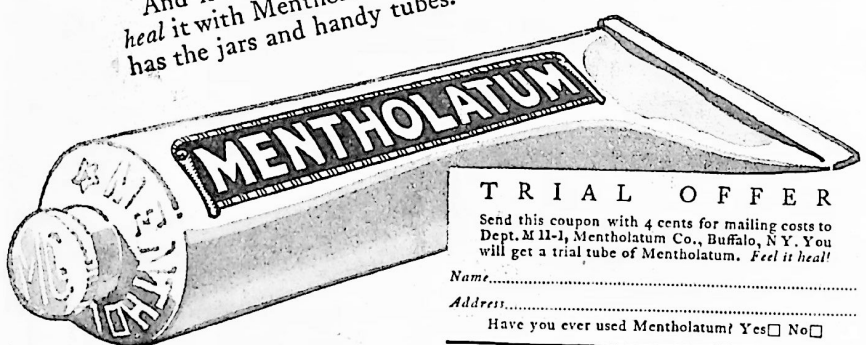

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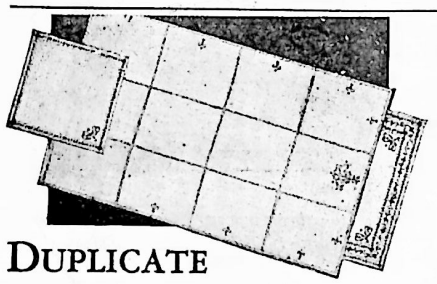

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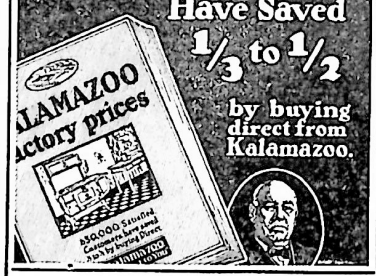

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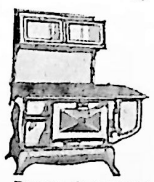

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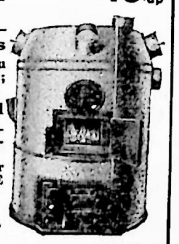

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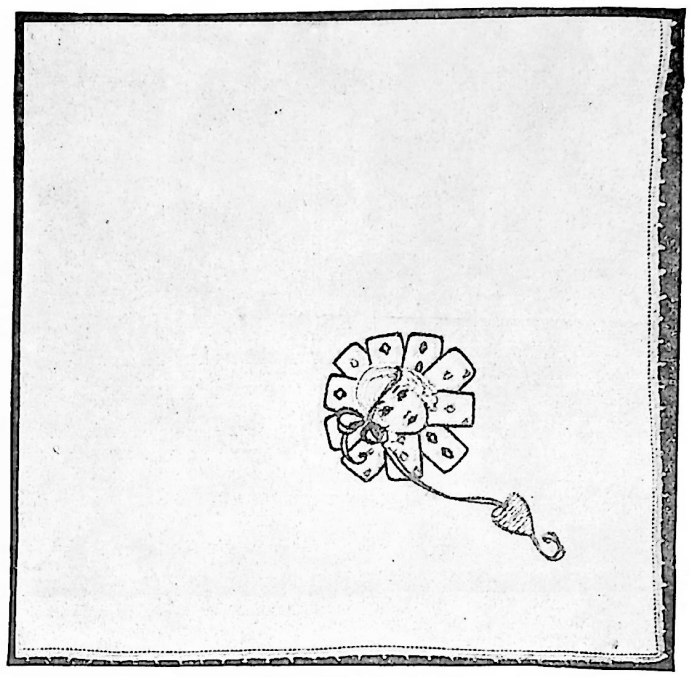


No. 3375 N. Smart Enough To Satisfy the Most Exacting Bridge-Hostess

ALWAYS there is the bridge-table to be kept in readiness for the next meeting of the club of which one is a member—not an onerous duty, and assuredly a pleasant one. One hostess who is a devotee of this persistently popular game likes to have on hand several attractive covers ready for use when her turn at entertaining comes around, so that the same one need not be brought forth on two consecutive occasions; meanwhile her guests forget colors and decorations, and when a cloth is made to serve again, after this interval of rest, it has an air of newness that is refreshing. The wise woman, too, chooses designs for these covers not involving too much work — very little, indeed; but she does like them to be as smart as they are simple—a combination not at all difficult of attainment.

An ideal card-table - cover of natural-color linen, smooth and lustrous, is illustrated, smart enough to satisfy the most exacting bridge-hostess and so simple that it may easily be made ready for use in a day, if desired. In each of three corners is a single card-symbol of generous size, the spade and club, diagonally opposite, outlined with black, the diamond with red, and all filled in with running- or single-stitches of corresponding color; these stitches are quickly put in, since the position of each is indicated by the design, and one has only to bring the needle up at one end of a line and put it down at the other, keeping the thread-tension even and covering the line perfectly. A small daughter who enjoys a simple sewing - lesson will like to do this part of the work, and will do it well; with a little teaching, too, she will be able to manage every bit of the embroidery.

The fourth corner has a decoration decidedly unique and all the more interesting because so unusual. From a circle of cards, alternately red and black as to symbols, but all edged with black outline, peeps out a roguish face, the eyebrows, eyes, nose and mouth etched in the most naturalistic way with black. Curling locks of golden - yellow, in outline- and single-stitches, are bound by a fillet of blue, also in outline, tied in a pretty looped bow at one side and with a long end curving down to where the missing symbol is caught and held. The latter is worked as are the others—outlined with red and filled in with the single stitches of like color. Three strands of embroidery-floss are used for all the work.

The edge of the cover is machine-hemstitched, ready for the little trim which is like the embroidered decoration in simplicity. Using crochet-thread, No. 50 matching the linen in color so nearly as possible, make two doubles in each little hole formed by the hemstitching, with five doubles in the hole or space at corner, and join at end of row. Then work a double in each double, taking back thread or vein of each stitch, and after every tenth double make a picot of five chain, caught in last double made, arranging to have a picot over the third of five doubles at each corner.

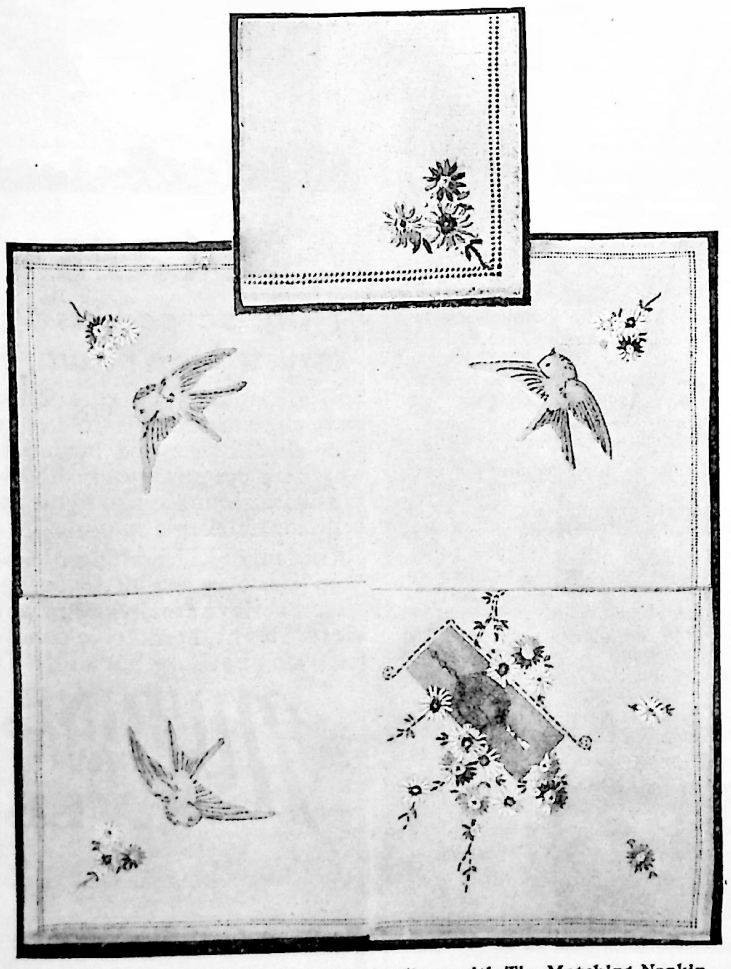
Somebody has said that almost the nicest thing about a bridge-party is the pleasant, informal tea or luncheon that invariably follows or, on occasion, precedes the game. Perhaps not all players will agree with this statement, but such little festivities surely promote friendliness and are always enjoyed. Sometimes the same cover is used throughout the whole social affair, but as a rule the hostess likes to provide a tea- or luncheon-cloth, with matching napkins for this delightful service. It takes but an instant to whip off the card-table - cover and whisk on the refreshment-cloth, the decoration of which may or may not suggest this particular use, but should be bright and cheery, as befits a friendly "good time." And of course it may serve on other occasions—at an afternoon-tea, porch- or garden-party, indoors or out—equally well.

An especially lovely set features bluebirds in embroidered applique—and, since the bluebird is declared to be the emblem of happiness, the decoration is sure to win unlimited admiration, aside from the fact that it is really unique. The applique is of the simplest order; black is used for the outlining of wings and tail, and for the single stitches of the breast, with a French knot for the eye, and this embroidery is done before the bit of blue linen is cut out. Leave a sufficient margin for turning under evenly, and whip the bird in the position designated by the stamping with tiny stitches of fine, self-colored thread; then, when this is completed, form the bill of two single stitches meeting in a point. Each of three corners has practically the same design—a flying bluebird over a group of posies. For the latter, two shades each of rose, blue and yellow are used, the darker shade for the loop-stitch petals of the lower half, the lighter for the upper petals. There is a little varia-

tion in arrangement; for example, the flower at right of one group may have petals of yellow, with a black French knot at center, that at left of rose, with a French knot of deep yellow or orange, and the larger flower, between and below the two, of blue, with a circle of light yellow knots surrounding a knot of black, at center; another corner has a blue posy at the right, yellow at left and rose for the larger flower, all worked in the same way save that the latter has a center of black knots surrounding one of orange, and the third group has rose at right and blue at left, each with a central knot of orange, while the larger flower is of yellow, with the circle of black knots around one of orange at center. All corresponding flowers are worked in the same manner, the variation being in the placing; the leaves are in loop-stitch and stems outlined with medium green, and the single scattered knots are of deep yellow. The group in one corner of each napkin is worked as described, the arrangement being the same throughout or varied as liked.

The remaining corner of the cloth has first an applique patch of the blue linen, on which the bird-cage is outlined, entirely with black save for the tassel and French knots of the pendant—for these, deep yellow is used; the running-stitches that form the stem and branches, and the line which extends up one side of the oblong patch and across the top, ending with a scroll, are also of black, the loop-stitch leaflets of green, and the French knots scattered along the branches of deep yellow, as before. The flowers correspond to those of the groups, save that another color is added to the floral display; the first smaller flower at the right is yellow, the two larger ones above, from right to left, blue and rose, and the half flower like the first; below the applique is a lavender flower with a center as described for the larger blue flower, at the left a French-knot posy of deep rose, with an orange knot at center, below this a blue flower, one of yellow at left, again a lavender flower, with another posy of rose knots just below, and above half or broken flowers of rose and blue, yellow above, then rose and, at the extreme left, another of rose; the single motif near the corner of the cloth has a blue flower, that a right a yellow one. The merry little bluebird, at upper left, winging his way gayly homeward with the open door of his cage in view, is worked in outline-stitch with two shades of blue, and has a tiny black knot for an eye and a beak of yellow. Three strands of embroidery-cotton are used throughout, and the work is as easy to do as possible. Such a set makes the most acceptable of gifts, especially to a friend who is too busy or not sufficiently skilled in even simple needlework to undertake one for herself; and one is sure to find any amount of enjoyment in providing it.

Soft oyster-linen was used for the cloth and napkins illustrated, each of the latter requiring a twelve-inch square, the cloth thirty-six inches. All edges are finished with Italian hemstitching topping a three-eighths-inch hem—or the hem may be narrower, if desired. The hemstitching is done in a little different way than usual, somewhat simpler and more quickly worked, and practically alike on both sides instead of showing crosses on the wrong side and little squares on the right; of course the familiar method may be used, if preferred. Leaving the requisite width for the hem — about seven-eighths inch for that suggested—draw two threads, or three, if a little more open space is wanted, leave four and again draw the same number. The work is done in the usual way save for the difference noted: Fasten in at the corner, winding the bar left by pulling the threads both ways, first on one side of the little square at center, then on the other. Now pass the needle under four threads of the lower space, up and back over these same four threads; repeat once, making two binding - stitches which should be drawn tightly enough to separate and hold securely the groups of threads; bring the needle out through the upper space directly above where it first came out, back over these four threads and out again, making the binding-stitches snug, always; insert the needle in lower space, where it came out first, and bring it out four threads in advance, in the same space; make the binding-stitches as before, bringing the needle out through the uppe space, and continue. If liked, a color may be used for the hemstitching which matches the dominant tone of the embroidered decoration—say that of the applique.



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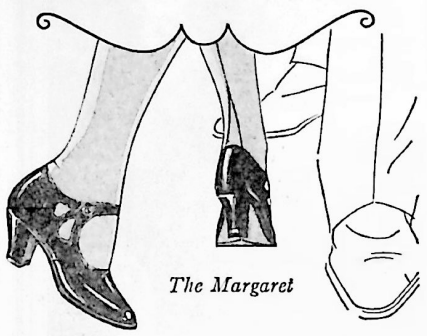

The Margaret

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Send postpaid free booklet No. K-54, "A New World of Foot Youth" and name of dealer

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No. 3377 N. A Bag of Black and White

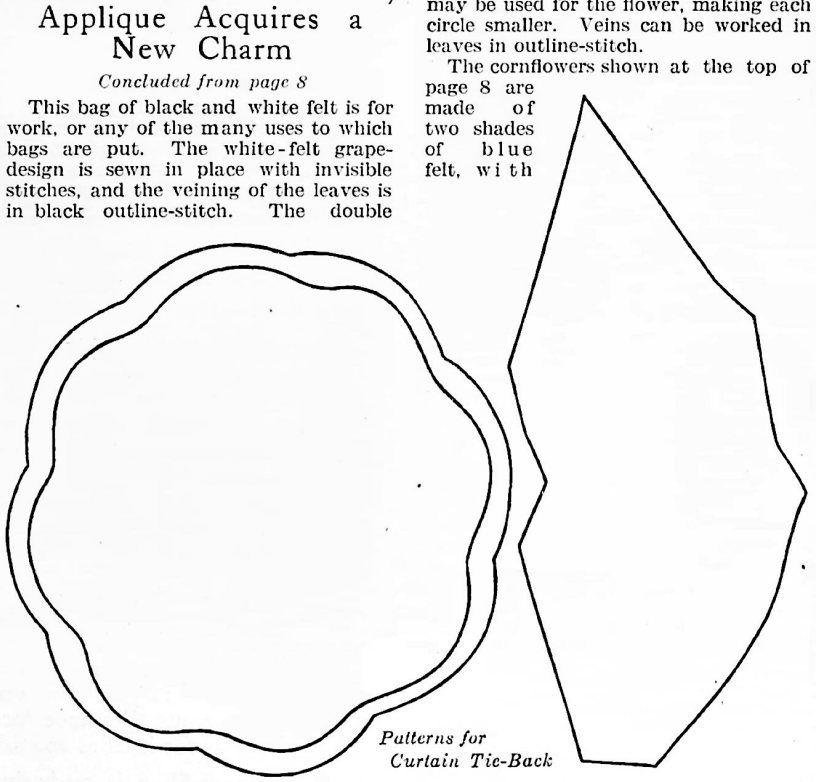
When Felt Is Featured, Applique Acquires a New Charm

Concluded from page 8

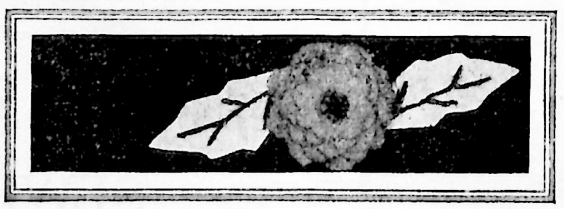
This bag of black and white felt is for work, or any of the many uses to which bags are put. The white-felt grape-design is sewn in place with invisible stitches, and the veining of the leaves is in black outline-stitch. The double handle, which is long enough to hang over one's arm, as well as the bag, has a white-sateen lining. The bag is eleven inches deep and fourteen inches wide.

Tie-backs of felt, in colors that harmonize with the colorings of a room, are extremely smart. Two pieces of felt, twenty-four inches long, are used for each tie-back, one two and one-half, and the other three inches wide. Trace the diagrams shown on this page on paper, and cut out the pattern. When making the flowers, use different shades of felt for each round and finish center with a bead. Three, or even four shades of felt may be used for the flower, making each circle smaller. Veins can be worked in leaves in outline-stitch.

The cornflowers shown at the top of page 8 are made of two shades of blue felt, with dark-red felt an inch square for each center. Cut the felt in a fringe, and sew around the end of a wire. The petals are made of two circles four and one-quarter inches in diameter, cut into sixteen petals one and one-half inches deep. The end of each petal is then cut into three little points. One petal is then placed above the other, a tiny hole cut in the centers and the wire stem pulled through. After sewing firmly in place, wind the stems with a gray-green rope embroidery-silk. One shade of blue is used for each flower.



Patterns for Curtain Tie-Back



An Unusual Curtain Tie-Back

USE dainty, handy Wiss Scissors for your home sewing and household work.

They cut all fabrics easily and smoothly, stay sharp a long time, and last many years.

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Accessories---"The Little Things"

Continued from page 18

which might have a tan parchment shade. The gold tones provide an excellent accent color, and can be used throughout the room for cushions, banding on the table-cover, a lampshade on a black floor-lamp, and various bits of pottery or glass.

The Budget

If there is a definite amount to be spent for the entire furnishing of a room, a good general plan for the proportion of expenditure would be sixty per cent. For furniture, twenty per cent. for floor-covering, and twenty per cent. to be divided between walls and woodwork, draperies and accessories. One third of twenty per cent. of an amount seems like a very small sum indeed, but this ratio is a good working basis and, if the amount is small, it means the furnishings must be simple, and the accessories limited to a very few well chosen objects.

Accessories in the Living-Room

Beside the small pieces of furniture already mentioned as suitable for living-room accessories, are such articles as pictures and hangings for the wall, lamps and lighting-fixtures (especially important is the color of the lamp-shades), table-runners and cushions, magazine-racks or holders, smoking-stands, aquarium- and plant-stands, and the smaller articles that are placed on table- and mantel-tops, such as candlesticks, curios, ship-models, colored glass, pottery, bowls and vases, books and book-ends.

If a room has a fireplace, interest is centered toward it, and important indeed is the arrangement of objects on the mantel-shelf. Groupings for this, or a table or bookcase-top, may be arranged formally or informally, but may never at any time have so many objects upon them as to give a cluttered appearance. (See October number of Needlecraft for fireplace- and mantel-groupings.)

Accessories in the Dining-Room

Accessories in the dining-room depend very greatly on the type of decoration used. Informal and cottage-type furnishings allow a large display of china, glassware and pottery. In some instances, an entire set of dishes, plates, or jugs and bowls in distinctive patterns and gay colorings can be considered as accessories, when displayed on shelves, in open Welsh cupboards, or corner cupboards.

Buffet-tops and serving-table - tops.—In a more formal dining-room, where the conventional buffet and serving-table are used, the accessories should be simple and dignified, such as a silver tea- or coffee-service in the center, with a silver candlestick or other objects at each end. Equally interesting is a decorative mirror above the buffet, with a brass bowl in the center, and two tall, sturdy brass candlesticks with colored candles. It is important in a formal grouping to plan for balance; that is, a central object and the same note repeated at each end. Colored glassware, possibly in a console set of bowl and candlesticks, is often just the right touch. A large tray—silver, mahogany or lacquer—can often be used effectively as a background for the central object.

Table-runners and buffet- and serving-table-scarfs can be effectively and easily made from colored linen, Indian-head, taffeta, and a variety of other materials, so as to match the color-scheme of the room. They might be banded with a contrasting material. Hand embroidery adds a distinctive touch.

Accessories in the Bedroom

Dresser- and bureau-tops are often a problem. If one wishes a bedroom to have a livable appearance—that is, if guests are to be informally entertained—it is desirable to keep all personal and toilet-articles out of sight.

Runners or bureau-scarfs can be made interesting and colorful by repeating the colors used for windows, draperies or bedspread. Plain materials can be banded with a contrasting color or with a figured material.

Small pillows in pastel colorings are decorative, and can match the colors used for lampshades or bed-lights.

Colorful toilet-sets and cologne bottles are appropriate for dressing-table and bureau.

Lamps

Lamps, of course, are a necessity of the highest order. So under the classification of accessories, we will consider only the decorative possibilities they present. For not only is the lamp a means of furnishing illumination by night, but it must also look charming and colorful by day.

In olden times, when one shopped for lamps, a lamp was bought. In our modern electrical era, one shops for almost any art object—a porcelain jar, pottery vase, glass bottle, carved figurine or antique bronze incense-burner—and it is turned into a lamp-base.

Shades

The shade selected for a lamp is most important. Not only must it suit the lamp-base on which it is placed, but it must also fit into the color-scheme of the room.

There are many delightful types of shades, and effective and professional-looking results can easily be attained at home by anyone clever with paint-brush, needles or paste-pot.

A few good shade-covering suggestions are georgette, chiffon, taffeta, chintz or cretonne, parchment, glazed chintz, shellacked wallpaper, booklinen, and many kinds of novelty papers. Care must be taken to choose a covering in keeping with the lamp-base. For instance, a plaited booklinen shade would be far more appropriate for a squatty blue pottery-lamp than would be a delicate shirred georgette.

Candles and Candlesticks

The oldtime charm of candlelight has been rediscovered in these modern times. Although candles are effectively used in the living-room, on mantel, cabinet or bookcase-top, on table or desk, it is really in the dining-room for table-use that the candle has again come into its own.

The modern hostess knows the value of the soft, mellow and restful glow that spreads over her shiny silver and glassware, and envelops her guests in its mystery and subtle power.

There are candlesticks, candelabra and sconces of every type from which to choose. They come in silver, crystal and colored glass for the formal dining-table, pewter and porcelain for more informal use, and wood, brass, wrought-iron and pottery for library, living-room and hall.

Candles are now made in a wide range of sizes and colors, and there is a very real charm and appeal in the tall tapering hand-dipped varieties.

Occasional Tables

Many times, one or even two little extra tables are all that is needed to supply that something which makes a comfortable and finished room.

Especially decorative and beautiful are the small tables that are relics of old colonial times, such as the tilt-top, the small round butterfly with drop-leaf sides the kidney-shaped table, and various others. These can be selected to fit any space. The half-round and oblong shapes fit well beside chair and davenport; the low, square, round and hexagonal ones look well in front of the fireplace, grouped with chairs; and the console, with mirror hung above it, often relieves an uninteresting wall-space.

A nest of tables has many uses. Taking the space of but one table, the three or four smaller sizes are conveniently tucked away, ready at a moment's need.

Practically all these little tables come in the natural-wood finishes and bright lacquers. Because these little tables are so useful, there is a danger of overusing them. They are not good when placed alone in a room, but should always be grouped with other furniture, such as a chair and a lamp.

Magazine-Holders

One of the most modern accessories is the painted magazine-holder. This may

Concluded on page 38

Seeing! Feeling!

Beautiful Durable MOHAWK RUGS!

THERE'S nothing so convincing as seeing and feeling the actual Mohawk fabrics for yourself. An ingenious new display service now makes it possible for you to see at a store near you 22 Mohawk rugs in rich, warm weaves and 40 more in patterns accurately shown on color cards.

A beautiful display offering you a wide choice of rugs in a fascinating variety of weaves, patterns, colors! Such a selection has never before been found outside of the larger city stores! Every durable weave shown in up-to-date patterns — prices in room sizes from $20 upward. The Mohawk Rug Merchandiser now enables you to realize your most cherished plans of home decoration.

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If your dealer does not have this new Rug Merchandiser show him this illustration. He will be glad to know about it. Its small cost permits any dealer interested to install it. Its great convenience appeals at once to every rug buyer.

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For nearest dealer's name write

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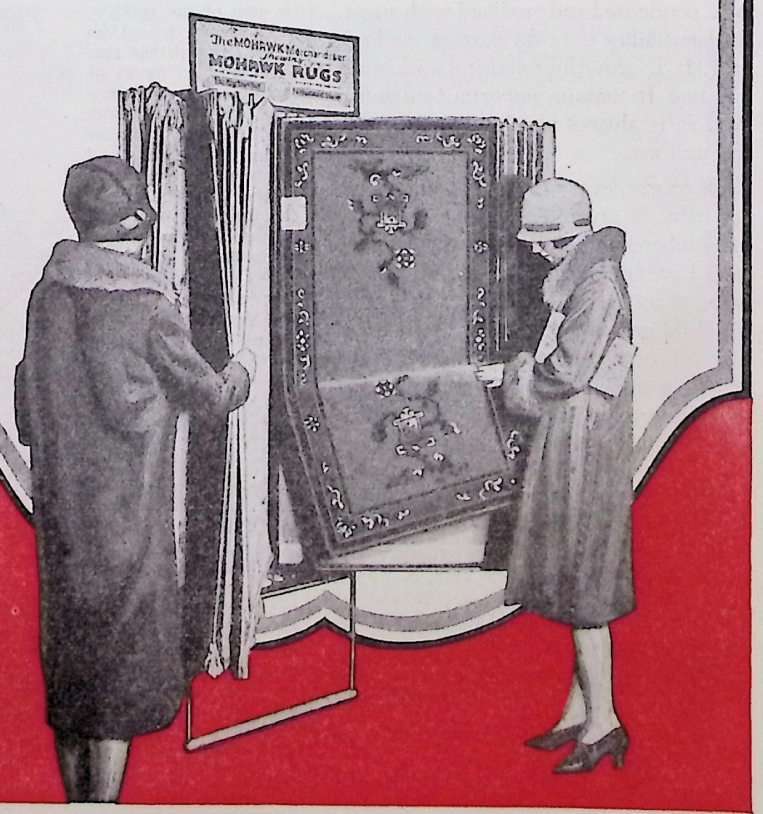

ROY BLEDSOE,
son of Mrs. Roy E. Bledsoe,
1825 Alabama Avenue, Fort Wayne, Indiana.

Nobody ever walked the floor with this young man

"A WONDERFUL baby—the very picture of health!" his parents write. And they don't exaggerate. Roy Bledsoe is in the pink of condition—a happy, sturdy, firm-fleshed, strong-boned youngster, who has never been sick a day in his life.

When Roy was just two months old, his mother put him on Eagle Brand Condensed Milk at the advice of her doctor—one of the best child specialists in the State. At first she worried greatly because she couldn't continue nursing him. But now she writes: "I can't say enough for Eagle Brand!"

Eagle Brand is pure, fresh, whole cow's milk, condensed and modified with sugar. *In digestibility it ranks next to mother's milk.* It is growth-promoting and bone-building. It contains important vitamins. And it is always absolutely pure, safe and uniform.

Of course, every mother should nurse her baby, if possible. But in millions of cases where breast feeding and all other foods have failed, Eagle Brand has brought babies through to vigorous health . . . As the child grows older, other foods—cod liver oil, orange juice, cereals, etc.—are gradually added to the diet, as recommended by physicians . . . Mail the coupon below for practical feeding information and stories of Eagle Brand Babies.

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Please send me my free copies of "Baby's Welfare" and "What Other Mothers Say."

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Clever Novelties From Over the Sea

Continued from page 12

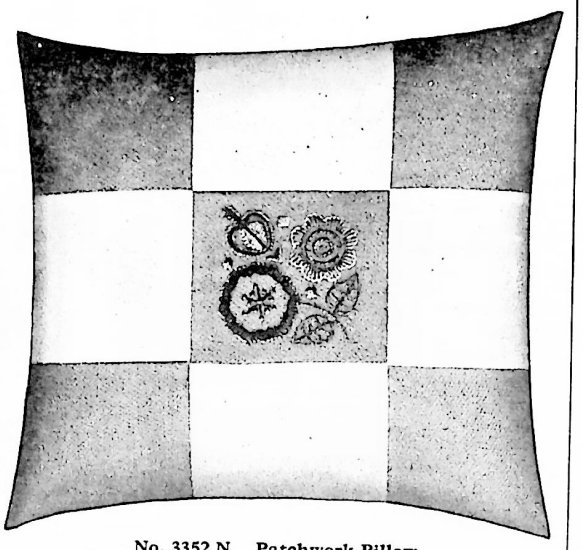
all-too-transient small change, Paris can supply a smartly useful container, and it makes little difference to which purpose it is put! Paris is cognizant, too, of the vogue for animal decoration, and one sees these clever little novelties decorated with all sorts of amusing little animals in all the smart little shops along the Rue de Rivoli. Not least among them is such a little elephant as is shown on the model in the hand of the Lady-of-the-Illustration; and for this little beast, a black and white working-chart is given, so that you may bead or cross-stitch him for your own case.

The case or purse is very attractive when made of silver or gold brocade with an elephant of iridescent black beads. Black moire with a cut-steel- or crystal-bead elephant is fetching, too. Suede, felt, or glove chamois are also good. Ribbon may be used.

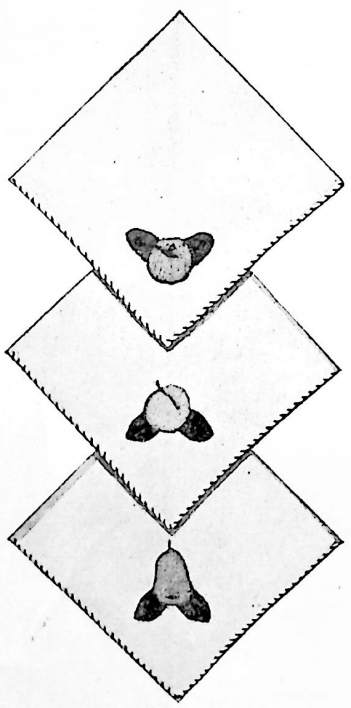
If you decide to cross-stitch the elephant, you will need fine cross-stitch canvas over which to do the work. Use a medium or heavy embroidery-floss, according to the material, and be sure that all adjoining crosses touch tips, and that all are crossed in the same direction. When the work is done, pull out the threads of the canvas.

Beading may be done in two ways; in either, one square of the pattern is counted as the equivalent of one bead. Beads must be sewed on as closely together as possible, using a doubled length of sewing-silk which has been strengthened by drawing over beeswax. The first method is to sew on each bead singly, with two stitches through the bead to hold it securely. The second method is to string on the working-thread, brought up at the starting-point, as many beads as will be required before a gap occurs in the pattern. With a second thread brought up at the same point, these threaded beads are to be sewed down in a row, with a firm, small stitch between each pair over the thread on which they are strung. When the beads are used up at the end of the section, carry both needles down through the material and up again at the point of continuation, where once more the necessary number of beads are strung and the sewing proceeds as before. By the use of this method the work not only goes somewhat faster, but frequent joining of threads is avoided. The working-threads are easily carried along on the reverse side of the work, from row to row, and from open space to open space. While the design is easily worked by counting spaces, some may prefer to make a tracing of the motif, with a pencil-dot to indicate the position of each bead, and to baste this in position on the material, working through the paper and afterward tearing it away.

To make the case, cut a strip of material seven inches long and three and three-fourths inches wide, not allowing for seams (make your own allowance for these if they are needed). For a lining, cut a similar strip of white satin or white kid (the upper part of an old, long white glove can be utilized). Place the two pieces together, measure up one and one-half inches from one end on each side edge, and trim the end into a pointed flap. Fold up the opposite end two and three-fourths inches, and stitch the thicknesses together, up one side, around the flap, and down the other. If seam-allowances were necessary, these should be turned back once and placed evenly together before folding and stitching. Secure the flap with a snap-fastener.



No. 3352 N. Patchwork Pillow



No. 3355 N
Children's Handkerchiefs

Two Black Moire Bags

(Illustrated on page 12)

No street costume is complete without a smart handbag for accompaniment. Black moire silk, whether embroidered or beaded, is smart and will "go" with any type of costume.

The model which the Lady-of-the-Illustration holds in her hand is unusually interesting. It is made of a strip of moire five and one-half inches wide by twenty-three inches long, folded into thirds, the embroidered basket of flowers forming the flap. Work the flowers in this basket in either of the two rose stitches—rambler- or bullion- —with medium-weight embroidery-floss, the leaves in satin- or daisy-, the buds in satin-, and the lines of the basket in fine chain-stitch. Only two embroidery colors are used: gold for the basket, and any preferred color in three shades for the flowers. Thus any costume-color may be matched. Use the deepest shade for the leaves, the medium shade for the flowers, and the palest for the buds.

Cut a strip of silk to match the flower-embroidery the same size, and shape as the bag, and seam the bag and its lining together around the sides and across the flap. Turn and press. Turn in the edges of the open end and whip together. Secure the flap with a snap-fastener. To the bottom of the basket, sew a long black silk tassel, and to the center top of the bag, sew a black bone ring. Through this ring slip the handle, made from a strip of moire one and one-half inches wide by twelve inches long, which has been seamed, turned and pressed (black moire ribbon, three-fourths inch wide,

Concluded on page 31

Spotless!

How very disagreeable to scrub, scour and dip water to keep the toilet bowl clean! Don't do it. Use Sani-Flush. See how every mark, stain and incrustation vanishes! A clean toilet bowl. Spotless!

It's a labor saver. Simply sprinkle Sani-Flush into the bowl, follow directions on the can, then flush. Remarkable, isn't it?

Foul odors gone, stains gone, a glistening bowl. And the whole toilet really clean, for Sani-Flush gets into the hidden, unhealthful trap and cleans that too. Harmless to plumbing connections. To keep a spotless toilet bowl, keep Sani-Flush in the bathroom always.

Buy Sani-Flush in new punch-top can at your grocery, drug or hardware store; or send 25c for full-sized can. 30c in Far West. 35c in Canada.

Sani-Flush
Cleans Closet Bowls Without Scouring
THE HYGIENIC PRODUCTS CO.
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TATTING IS FASCINATING.
The KEYHOLE Winder and Shuttle thread easily and wind a full shuttle in a jiffy, avoiding tedious hand winding. Winder and standard size shuttle with or without pick (state which) postpaid $1.00. Extra shuttles 25c each. Instructions furnished.
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Treat sore throat -both inside and out
apply and gargle -DILUTED-
Absorbine Jr
THE ANTISEPTIC LINIMENT
At all DRUGGISTS $1.25
Send for free trial bottle
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THE VOGUE OF WOOL EMBROIDERY IS AS PERSISTENT AS THAT OF THE PILLOWS IT DECORATES

Concluded from page 5

old-gold tendril, a narrow leaf of dark blue, formed of a single line of slanting stitches, and a flower with single petals of medium blue and center of lavender in French knots and outline.

For the other oblong the same simple stitchery holds, with just a little variation, while the color-combination is quite different yet not less attractive. The center of the pillow is occupied by a flower-form which may be named a rose since two shades of rose-color, the darker shade a real rose-red, are used for it—single stitch throughout unless otherwise stated; for the oval center or top light rose is employed, and it is divided by a line of short stitches in yellow, evenly spaced, which may be French knots or seed-stitch, as preferred; deep rose is used for the lower petals, and the dividing lines of chain-stitching are done in soft old-blue. The leaves above, at the right, are worked in a blue-green, as is the pair, filled in between with stitches of light green, and supporting a button-holed orchid, with center of yellow French knots. Below, at the left, is a similar flower, and at the right another interesting conception in the same colors, with radiating stitches of orchid, yellow center in the same stitch, and a stem of the blue-green. Lines of spaced button-holing in light green play a new role as stems and tendrils; the tripartite leaf at center-top is in the same soft color, as are the sepals of the yellow flower at the left, with single-stitch petals. The wide stems or bars of old-gold in double cat-stitch add pleasing variety to a most unusual design. By comparing the instructions with the engravings one will be able to place the colors in exact accordance with the arrangement suggested; but many may like to vary this by using personal judgment or taste, and so give the touch of individuality which is always desirable. New designs, too, are easily created or adapted; and such pillows are very convenient for the automobile, the living-room, sun-porch, den, or wherever an extra bit of comfort may be required. They make delightful gifts, and are sure to take high rank among "best sellers" at fairs.

Wool embroidery is by no means confined to the simple flat stitchery, executed on coarse, loosely woven fabrics such as monk's-cloth and burlap, although these are eminently suitable for such embellishment and very easy to work on. A beautiful flower-spray of roses and buds, with a variety of minor posies, curving stems and leaves, all in the "real" embroidery with which we are so familiar, renders a pillow of black sateen a veritable joy to the eye. It is graceful in the extreme, and artistic, and so quickly developed that when the pillow is completed and tucked away in your gift-box, you will like to use the same design on a scarf for your living-room- or library-table, a chair-back, or other accessory to which such a decoration is adapted.

For the roses three shades of pink are used, and the raised center of each is worked in true rambler-rose fashion—a raised dot in the dark shade, and this worked around with long stitches, using two strands each of light and medium in the needle at once; an attractive shaded effect is thus given. As suggested, the working-thread should not be long enough so that the yarn will become frayed or roughened. The outer petals of the rose, four in number, are done in satin-stitch, not padded, with the lightest shade, and the buds—of long stitches taken from calyx to tip—are dark at the center and light on the outer edge; the calyx, in satin-stitch, and the tiny sepals and group of three little holding-stitches at the tip, are of light green. The larger leaves, surrounding the roses, are worked in satin-stitch, the stitches laid slantingly from center to edge, one half the leaf of light, the other of dark green; the smaller leaves are of light green, with no midrib, stems are in outline-stitch, using dark green, and the dainty sprays, four in number, have single-stitch side stems, each tipped with a French knot of golden-yellow. Lavender and white are used for the flowers with loop-stitch petals; the first, at the right—three-petaled—is lavender, the full flower above is white, with a yellow knot at center, the next three are lavender, the full flowers with the center knot of yellow, two of white, and one of lavender, near the end spray. That is all; can you imagine a piece of decorative stitchery more quickly or happily accomplished? And the making up of the pillow is equally simple; just take a strip of material—bias-binding serves the purpose well if of sufficient width, cover a cord by placing the latter inside the strip and bringing the edges together, and stitch close to the cord. Stitch back and front of the cover together, fulling slightly, with this piping between, leaving a sufficient opening for turning and inserting the pillow itself, stitching the piping to the front alone; then close the opening by whipping the edge of the back to the other side of the covered cord. Pink was used for the piping in this instance.

Directions for Stitches in Crochet

Chain (ch): A series of stitches or loops, each drawn with the hook through the stitch preceding.

Slip-stitch (sl st): Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining-stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

Single crochet (s c): Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip-stitch, for which it is frequently used, and also close chain-stitch.

Double crochet (d c): Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

Treble crochet (tr): Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

Half treble or short treble crochet (h tr c): Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

Long treble crochet (l tr c): Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

Double treble crochet (d tr): Thread over twice, hook in work, draw through, making four stitches on needle; (over and draw through two) three times.

Triple treble crochet (t tr): Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times, and proceed in the same manner; other longer stitches the same.

Space (sp): in filet - crochet: Open squares or meshes formed by, chain 2, miss 2, treble in next stitch.

Lacet (lct): A fancy network often introduced into filet patterns, to give variety, or to pick out parts of the design.

Open lacet or bar: Chain 5, miss 5 stitches. treble in next.

Close lacet: Chain 3, miss 2 stitches, double in next (or into the open lacet), chain 3, miss 2, treble in next.

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If you want the utmost in appearance and durability in hosiery, ask for Munsingwear.

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because of their quality and workmanship, the satisfactory way in which they fit and cover the form, their style and beauty and the unusual service they give the wearer, are for sale by one or more of the leading merchants in practically every town of importance in the United States. It will pay you to locate and patronize the Munsingwear dealer in your community. In Munsingwear there is a right size and fabric for every member of the family.

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MINNEAPOLIS, MINNESOTA

Two Imported Japanese Genuine China Teasets

23-Piece Lustre Teaset

Gift No. 2853 given free and postpaid for ***Twelve*** *yearly subscriptions at 50 cents each*

THIS set wins instant favor wherever seen. Although lustre-ware has always been popular, it is more than ever so now. Dainty, and delicately colored, with the lustrous sheen catching the light, it is a set to delight any woman. These sets come in several combinations of color, of which you may have your choice: Tan, with mother-of-pearl lining; Blue with tan lining; Tan with blue border and mother-of-pearl lining; Blue with tan border and tan lining; or, mother-of-pearl with blue border and tan lining. All handsome combinations. The most popular is the blue with tan lining and this will be sent unless another combination is requested.

This is beautiful egg-shell china

The daintiest and nicest of ware for serving tea and using for best. You've seen a real thin china teaset handed down in your family and likely as not it didn't go to you, and you've wanted one the worst kind. Well here is your chance.

This set is comprised of the following pieces, totaling twenty-three.

Teapot, covered ***Sugar-Bowl, with cover*** ***Cream-Pitcher***

Six Cups ***Six Saucers*** ***Six Plates***

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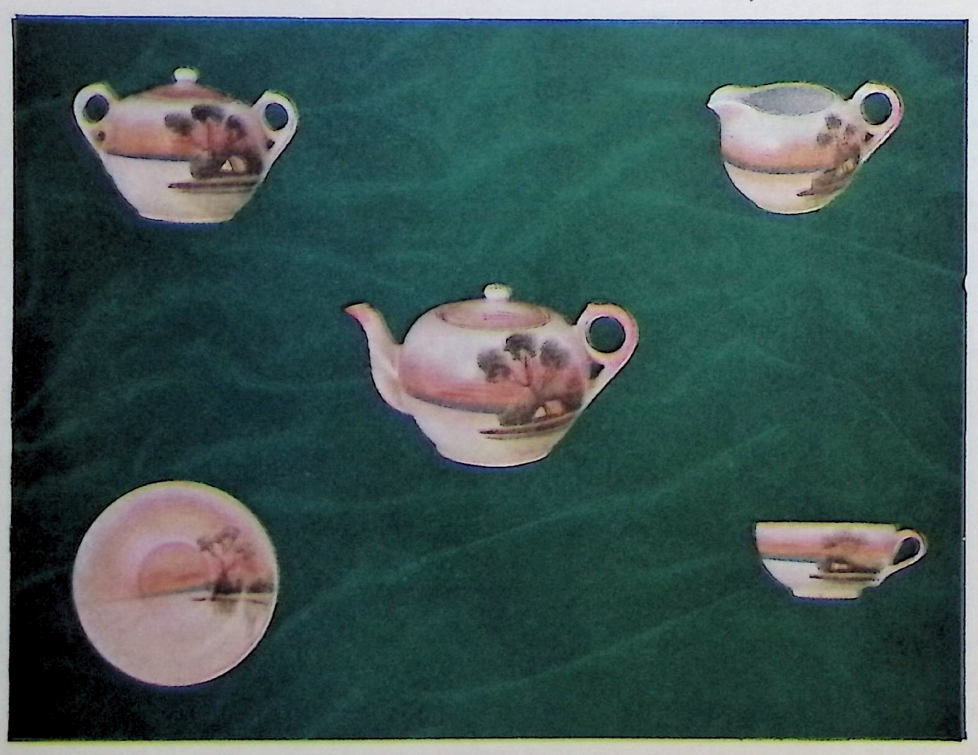

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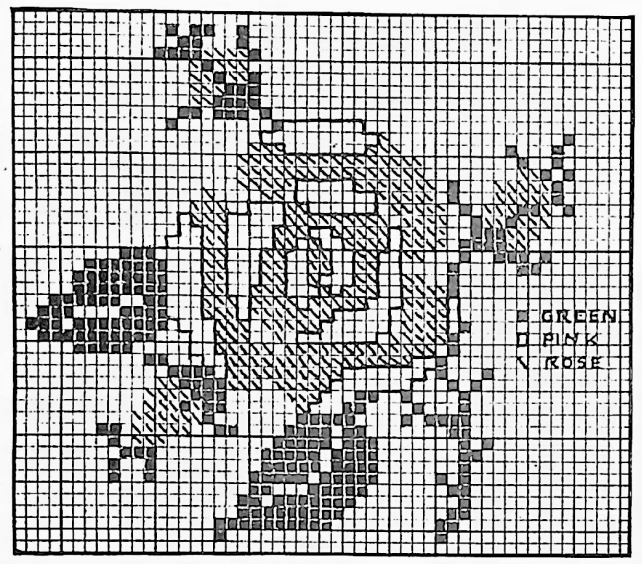
Clever Novelties From Over the Sea

Concluded from page 28

may be substituted if desired). Join the open ends by slipping one inside the other, turning the outside one in at the edge and hemming down. This joining should come beneath the ring, and may be kept there by judicious tacking just above.

On her arm the Lady-of-the-Illustration carries another moire bag, quite different in type from the first. It is made of a strip of moire cut five inches by sixteen and one-half inches long; and on one side there is worked, either in cross-stitch or in beading, in pink, rose and green, a graceful rose and bud spray, for which a symbol working-chart is given.

If you choose cross-stitch as your decorative medium, you must do it over cross-stitch canvas with medium-weight embroidery-floss, pulling away the thread when the cross-stitching is done. Take care to cross all stitches in the same direction, and to touch the tips of adjoining stitches.



Working-Chart of Beaded Design on Moire Bag

For beading purposes, count one block of the design as equal to one bead. If you wish, you may trace the symbol-chart on tissue-paper, baste it in position, and bead over it, tearing away the paper after the work is done. Sew the beads on singly, two stitches to each bead, with a doubled, waxed length of sewing-silk.

This bag has an interlining of crinoline to stiffen it. Cut a crinoline strip the same length as the bag and a trifle narrower. Place the two together and stitch across the bottom and up the side; turn. Turn the upper edge down over the crinoline.

Cut a lining strip, either of black silk or satin, or use one of the embroidery colors if you prefer, the same size as the outside of the bag before it was made up. Seam in the same way, turn in the top edge, fit inside bag and top-sew the two upper edges together, leaving one half inch open at each end on the back for handle. Afterward cover this edge with a row of beads closely sewed on, to cover the joining. If you like, while beading, you can add a band of solid beading one half inch deep around the entire top of the bag. This is a feature of many such bags, but is optional. The bag-handle is, however, beaded solidly in this fashion, either on a length of moire ribbon one half inch wide and twenty-six inches long, or on a strip of self-fabric cut the same length and three-fourths inch wide. If ribbon is used, bead it for twelve inches, beginning one half inch from the end, double it and whip the edges together, sewing a row of beads along each edge. If a fabric strip is used, bead in the same way to within one eighth inch of each edge, turn in these edges, double the strip and whip, finishing with a row of beads on each edge.

The bottom of the bag is to be finished with a looped bead fringe two inches deep. Fasten the thread into one corner of the bottom, on it string beads for four inches, take a stitch through the bottom of the bag one fourth inch from the corner, string beads again for another four inches, take another stitch one fourth inch from the first, and so on across the bag. At the corner, turn and come back, taking stitches between those already made.

Iridescent beads are the most attractive for handle and fringe and top band. Sew a snap-fastener to middle top of bag to secure.

Silken Flowers for Divers Uses

(Illustrated on page 12)

A discarded taffeta frock may well supply a fetching shoulder-posy, frock-garniture, or decoration for lampshade or pillow of silk. An organdy frock can be utilized in the same way. The Lady-of-the-Illustration wears a big rose of this sort, and at her right is the same sort of flower flaunting its charm against a pillow and a shade for the boudoir. It is made—the rose in question—of ten double petals, which are sewed to a crinoline foundation, backed with three double leaves sewed to a wire stem. To give the flower a natural appearance, you may touch the centers of the petals with water-color, or, if you have them, with fabric-paints.

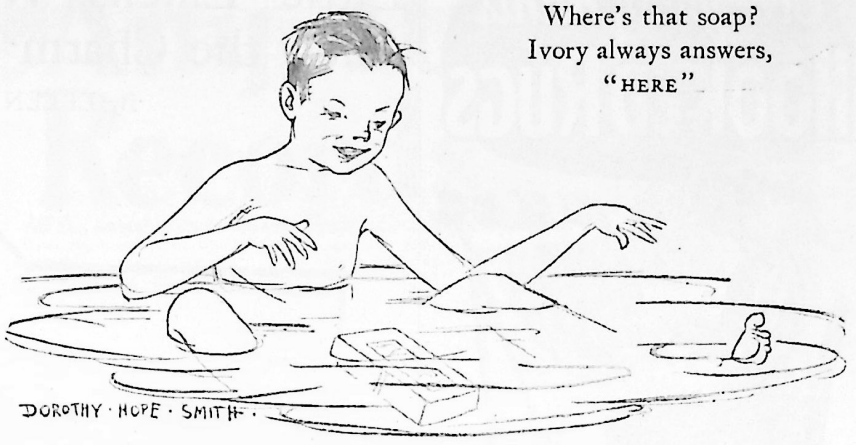
And Handkerchiefs To Wave "Good-Bye"

(Illustrated on page 12)

Very cunning they are, too, this trio of snowy linen squares with gay appliqued fruits in their corners: in one, an apple; in another, a pear; and in still another, a peach, all in handkerchief-linen of green and appropriate fruit-color.

Embroider the patches first, with outlining done with two threads of black stranded cotton to mark midribs and fruit. Cut them out about one eighth inch outside the stamped lines, turn in on the lines and hem in place with the wee-est of tiny stitches. Apply the leaves first in each instance and the fruit above them. Add the outlined stems. Roll the edges and whip with three threads of orange cotton.

IN response to one "open question," I am glad to give my method of stamping on black velvet or heavy pile. Simply stamp or trace the desired pattern on thin tissue and baste carefully in place on the material; it can be worked through very easily, and torn away when finished, leaving the embroidery as perfect as possible. Our great-grandmothers used this plan for braiding and simple embroideries before stamping— or transfer-patterns were even thought of, and though the work is somewhat tedious it is easy to do and gives good results.—*Mrs. A. L. J., New Jersey.*



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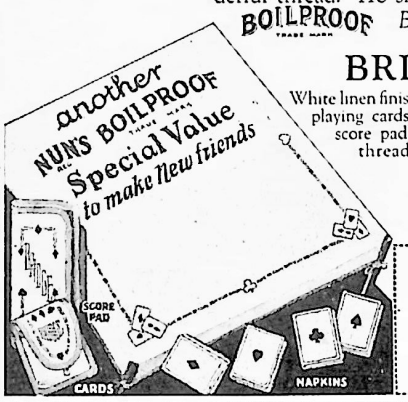

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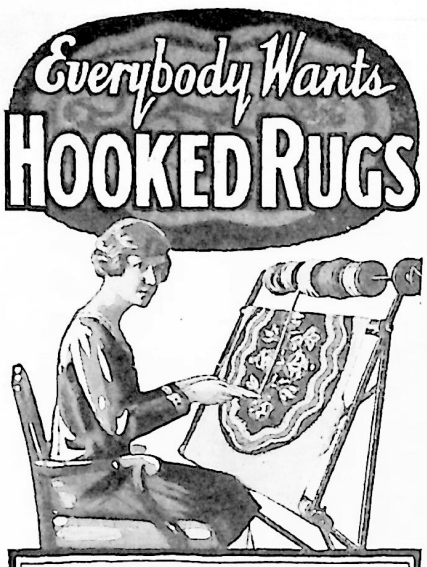

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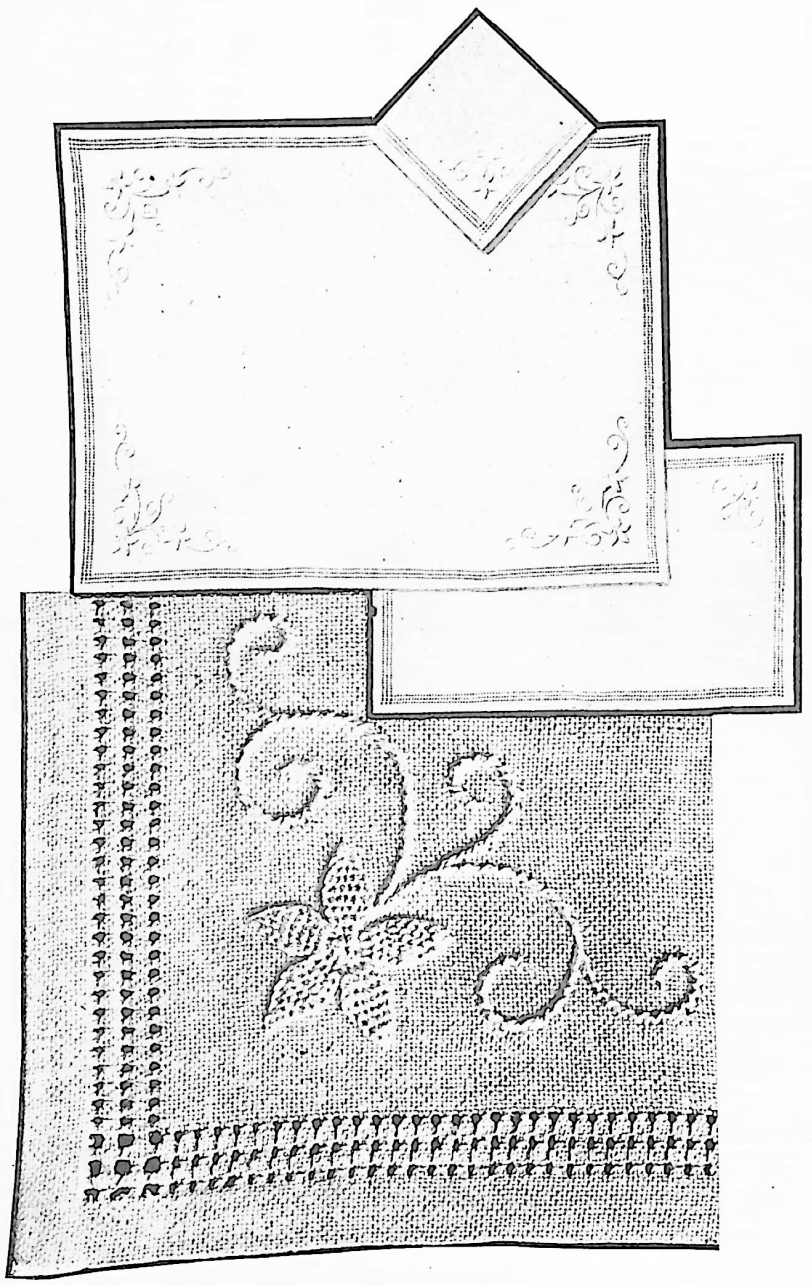
Little Linens Which Demostrate Anew the Charm of Simple Things

By ELLEN MULLER



No. 3378 N. The Napkin No. 3379 N. The Centerpiece No. 3380 N. The Place-Mat

RARELY is seen a more perfect example of what has been aptly styled the elegance of simplicity than is afforded by the luncheon-set illustrated; and the design, as carried out, is no less lovely than simple, which is saying a great deal. In this busy age, the average woman has little time for elaborate stitcheries, even if she inclines to them, as more often than otherwise she does not. While real beauty possesses as strong an appeal for her as ever, her estimate of it has changed; things which require a vast amount of work and care to make and keep are no longer classed among the essentials; rather the contrary, perhaps especially when embroideries for the household are being considered. But where ultra simplicity is matched by beauty of design and artistic treatment, as in the present instance, every woman is sure to enjoy providing a new set of linens for her table, or as a gift to a bride-to-be. The work is so quickly accomplished and so easy to do that it really seems nothing at all in comparison with the joy to be gotten out of the having or the giving—or the making; because we all do love to create beautiful things.

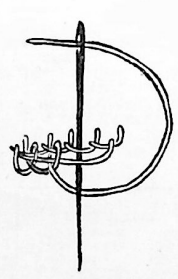


Figure 1

The decoration of this set may well be named Italian embroidery; although quite different in character from that usually so called, it is no less lovely in its way. The same creamy linen is used as for the work we have learned to know so well, with No. 40 linen thread, in balls, of the same tint. For the lines of Italian hemstitching, draw two threads one inch from the edge on each side, leaving the inch of linen all around—that is, beginning an inch from the edge of one side, clip the threads within an inch of the opposite edge so that the drawn threads do not cross the hem—leave four threads, draw two, again leave four and draw

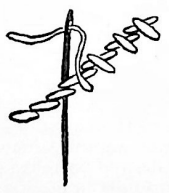


Figure 2

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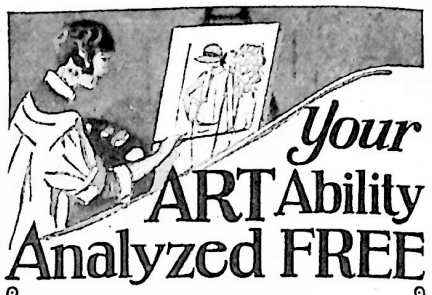

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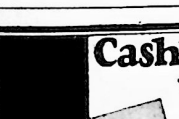

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two. making three open spaces separated by two bars of four threads each. The hemstitching may be done in the usual way, so often described, working lengthwise, first one row and then the other, or it may be worked vertically, toward you, as follows: After fastening in, bring the needle up in the left space four threads down, pass up over these four threads, insert needle and bring it up four threads below to the right, crossing the bar diagonally at the back, insert four threads above and bring the needle up four threads below at the left, in the same place where it first came up; pass across the bar to the right, insert needle and bring it up four threads below to the left, which leaves you in position to repeat. For the second row or line, bring the needle up in center space, pass over the bar to the right, insert needle, bring it up four threads below, insert four threads above and bring it up four threads below at the left: repeat. Many workers find this method quicker and easier than the other, but there is no quarrel with any way of doing this very effective hemstitching so long as the result is good.

The dainty, five-petaled flowers are really a species of applique, since the petals are caught to the material only at base and tip. Start at base of a petal with four buttonhole-stitches, worked from left to right and taken through the material; then take one long stitch back to the first buttonhole-stitch made, work one stitch in this first stitch and over the loose thread, not through the material; one stitch in each of following two stitches and two in the last stitch, or five buttonhole-stitches in all. Make one row with six stitches and one with seven; then decrease, making one stitch less in each row until one is left at the tip or point; fasten to the material with two tiny stitches, and overcast the right side of petal back to center of the flower. Repeat for all the petals, and fill the center with five or six French knots. Figure 1 gives the working detail of the petals.

Italian outline - stitch, or overcast-outline, as it is sometimes called, is used for the curving tendrils or stems. This is very simple and gives a far richer effect than the ordinary outline-stitch. Figure 2 shows the detail. First outline in the usual way, keeping the thread to the right of the needle; then turn the work and overcast, passing the needle under where the two stitches meet, and picking up the stitches only, not catching into the material. This gives a twisted appearance, quite similar to couching, and is very effective.

This attractive luncheon-set is of the favorite "three-in-one" variety, the place - mat, holding the service-plate, bread - and - butter - plate, and cup-and-saucer or glass; this is eleven by eighteen inches, finished, and the motif used in each upper corner is the same as that in one of the twelve - inch-napkin corners. The oblong centerpiece, nineteen by twenty-five inches, has three flowers in each corner motif, with the same curving stems, and all edges have the half-inch hem, which may be first turned and hemstitched, taking four threads at a stitch, or later hemmed by catching a single stitch between each two groups of threads of the Italian hemstitching, working toward yourself.

This same lovely, simple design may be used for table-runners, a scarf or three-piece set for sideboard or buffet, and for all pieces required for an entire set of dining-room linens. Its possession is sure to prove a lasting source of pleasure.

HERE is a suggestion I trust may help somebody: My very best pair of stockings started a "runner"—at least one of them did—just when I needed them; so I took my crochet-hook and picked up every stitch or thread as one would crochet a chain. The work is done on the right side and either darned or tied at the end; after a few trials it can be done so as not to show at all, and gets easier every time. One has only to be careful that every thread is caught and that the stitch is in the middle of the run. The stocking is as good as new, and the mend much neater than when darned in the usual way. I used a No. 13 crochet-needle.—*Mrs. C. J. V., California.*

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2323 Get Away Old Man / Well I Swan
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4118 May I Sleep In Your Barn Tonight / When I Saw Nellie Home
4123 Carry Me Back To Old Virginny / Lone Trail Rose
4142 Silver Threads Among the Gold / In A Garden Rare
8102 Any More Home Like You / And I Don't Mean Maybe
4125 Tenting On Old Camp Ground / Oh Susanna
4133 Jesse James / The Butcher's Boy
4144 Little Black Mustache / Never Know the Old Place Now
4122 When I'm Gone You'll Soon Forget / Dear Father, Come Home
4143 Girl I Loved in Sunny Tennessee / I Wanna Fall In Love Again
4128 Where Is My Wandering Boy Tonight / Juanita
4135 Rovin' Gambler / Log Cabin In the Lane

POPULAR and STANDARD SONGS (Cont'd)
4141 I Wish I Was Single Again / If You Want To Find Love
4127 Tell Mother I'll Be There / Ben Bolt
4090 In Baggage Coach Ahead / Under Some Old Apple Tree
4086 Floyd Collins' Fate / Pickwick Club Tragedy
4140 Wild and Reckless Hobo / Shine
4119 Hand Me Down My Walking Cane / Captain Jinks of Horse Marines
4093 The Little Brown Jug / You Can't Tell Any More
4117 Where the River Shannon Flows / Send Me A Rose From Ireland

SACRED (Songs)
4075 Church In the Wildwood / Voice of the Chimes
4057 Jesus Lover Of My Soul / Safe In the Arms of Jesus
4046 Nearer My God To Thee / The Lord Is My Shepherd
4069 When the Roll Is Called Up Yonder / Throw Out the Life Line
4013 Holy, Holy, Holy / Rock of Ages
4091 The Old Rugged Cross / Beyond the Clouds

INSTRUMENTAL
4061 Listen to Mocking Bird (Whistling) / The Song Bird (Whistling)
4068 Turkey In the Straw (Fiddling) / Arkansas Traveler (Fiddling)
4016 Irish Jigs and Reels, No. 1 (Band) / Irish Jigs and Reels, No. 2 (Band)

POPULAR DANCES
(All fox trots unless otherwise marked)
1405 In A Little Spanish Town, Waltz / You're Kind of Girl I Can Love
8110 It's Up To You / Stop Crying

POPULAR DANCES (Cont'd)
1402 Mary Lou (vocal chorus) / Powder Puff
8112 Woogey Woo / You Can't Tell Any More
1435 Nesting Time (vocal chorus) / Restless Mary (vocal chorus)
1429 Lonely (vocal chorus) / Two Girls Are Better Than One (vocal chorus)
1434 Honolulu Moon, Waltz (vocal chorus) / Buddies In Paris
1445 Under the Moon / If You Want To Find Love (vocal chorus)

COMEDY
4002 Flannagan's Second Hand Car / Hy and Si and the Line Fence
4110 Flapperjacks / Clancy's Wooden Wedding
4111 Flannagan At the Barber's / Flannagan's Real Estate Deal
4004 Flannagan In A Restaurant / Flannagan's Married Life
4112 Flannagan At the Vocal Teacher's / The Arkansas Traveler

HAWAIIAN
4084 Aloha Land / Honolulu Bay
4023 My Old Kentucky Home / O Sole Mio
4007 Aloha Oe / Kamehameha March
4008 Mahina Malamalama / Kawaha
4114 Isle of Paradise / Kohola March
4113 Kilima Waltz / Honolulu March
4009 Palakiho Blues / One Two Three Four (vocal effects)
4018 Maui Aloha / Ua Like No-A-Like

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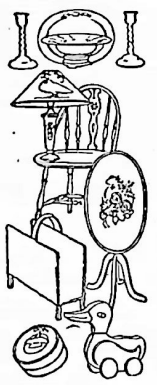

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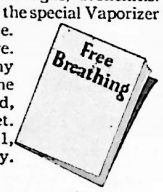

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Tatted Edgings of Unusual Design

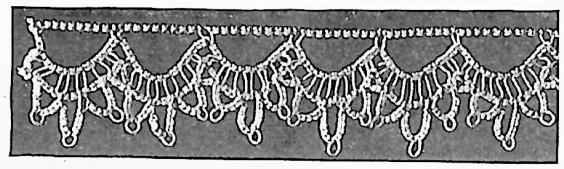
By CLARA HAASE

NO. 1.—1. A chain of 9 double knots, picot, repeat to length desired for the heading.

2. Fasten at end of chain, or turn without breaking thread, if preferred, 4 double knots, picot, (2 double knots, picot) 5 times, 4 double knots, join to next picot of chain; repeat.

3. Join thread to 1st picot of chain, (3 double knots, join to next picot) 5 times, joining to last picot of chain and 1st picot of next chain together; repeat.

4. Join to 2d picot of chain, chain 4 double knots, picot, 4 double knots, miss 3 double knots of last row, join to next picot, 5 double knots, picot, 5 double knots, join to next picot, 4 double knots, picot, 4 double knots, join to next, 3 double knots, join to 2d picot of next chain, and repeat.



No. 1

No. 2.—1. Make a chain of 6 double knots, picot; repeat to length desired.

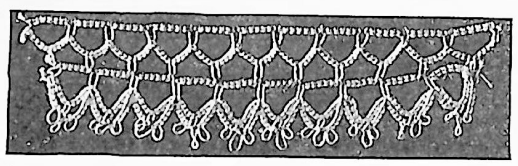
2. Fasten at end of chain, chain 5, picot, chain 5, join to next picot; repeat.

3. Fasten in 1st picot, chain 6 double knots, join to next picot, single knot, picot, 6 double knots, join to next picot; repeat.

4. Fasten in 1st picot, * 5 double knots, picot, 5 double knots, join to next picot; repeat.

5. Fasten in 1st picot of 3d row, chain 5 double knots, picot, 1 double knot, join to picot of 4th row, 1 single knot, picot, 1 double knot, picot, 5 double knots, join to next picot of 3d row; repeat.

No. 3.—1. Make the foundation-chain of 4 double knots, picot; repeat. This chain may be begun in every case with 1 double knot, picot, then continue with the regular spacing, ending as begun with picot, 1 double knot.



No. 2

2. Starting in 1st picot of foundation, chain 3 double knots, picot, 3 double knots, join to next picot; repeat.

3. Fasten in 1st picot of chain of last row, (4 double knots, picot) twice, 2 double knots, (picot, 4 double knots) twice, miss 1 chain, join to picot of next; repeat.

4. Fasten in 1st picot of chain, 5 double knots, join to next picot, 2 double knots, picot, 2 double knots, join to next picot, 5 double knots, join to last picot of chain and 1st picot of next; repeat.

These edgings, made almost entirely of chains, are novel and dainty, and quickly worked; tatting enthusiasts are sure to enjoy making and using them.

A Lesson on Outline-Stitch

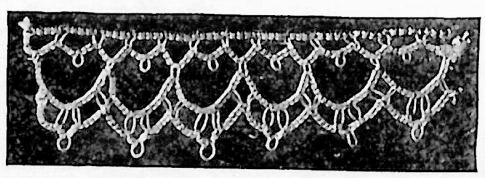
Concluded from page 9

taken to keep the corners sharp and the curves rounded by using neat stitchery. There is a wonderful "go" to each one of the little pictures; just study them a minute and see if you do not discover it. Yet there is very little work in them; one can easily be completed in an hour, or less. The panels, in their nice, conventional pattern, are done in running-stitch, with the same pink thread, three strands in the needle; and all the embroidery is completed before the blocks are sewed together.

As some materials shrink a little more one way than the other, when laundered, it is well to take care in keeping all the blocks with the lengthwise thread running in the same direction when putting them together. There will be no difficulty in doing this if, when cutting, a few basting-stitches are run lengthwise in each block. Sew the squares together in strips with quarter-inch seams, press the seams open, sew the strips together, matching the blocks accurately, and again press the seams. Sew on the side-panels, then the end-panels and corners, and press all seams open; a great deal depends on careful pressing.

Cut the lining the same size as the patchwork, lay the two parts together, back to back, on a large table or the floor, then pin and baste very carefully, so the work will be absolutely smooth. Sew one edge of the bands across the ends, keeping the seam on the wrong side and sewing through band, patchwork and lining. Sew one edge of the side-bands in place, beginning at the middle of the sides, fold the bands through the middle, after turning in a narrow edge, and whip down on the wrong side, mitering the corners neatly.

To insure the seams staying flat and to give a quilted appearance, run a row of fine stitches parallel with and close to each seam on both sides, using sewing-cotton and a fine needle. If one wishes to make the cover for warmth, a layer of flannel may be placed between the top and lining; be sure, however, that the flannel has been shrunk. If this interlining is used, the running-stitch designs in the panels may be considered as actual quilting-patterns, and worked after the spread is made up, the stitches being taken through all thicknesses. In either case, the dainty cover is sure to be "a thing of beauty and a joy forever"—or at least as long as it holds together—to all concerned.



No. 3

I WISH to pass along something I have learned about sewing on lace. It may not be new to everybody, but if it helps one member of the "family" as it has me, I shall be repaid: Hold the lace toward you, placing it about an eighth of an inch or a little more from the raw edge; then overcast the latter closely, taking into the edge of the lace. You will have a neat rolled hem, "made while you wait"—or work!—and not half as much time is required as to roll or turn the hem first. For fine things, like baby-garments, handkerchiefs, and so on, and for doilies or any article cut bias or on a circle, this method is particularly good. At first I basted the lace in place before whipping the edge, but after a little practise this is not necessary, if one is careful.—*Mrs. E. C. Frazier, New Hampshire.*

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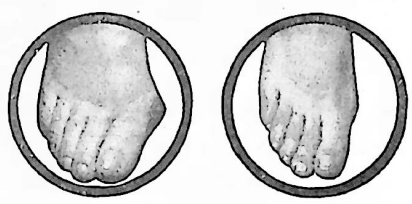

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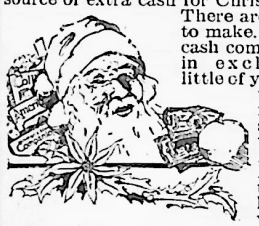

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Answered by the Editor

I WISH you would tell me exactly how to launder an embroidered centerpiece, so that the colors will not run or stain the linen: I washed one, and spoiled it, and do not want to repeat the performance. Should like, also, to know how to take out the stamping from a piece not worked.—*Estelle Pierson, Nebr.*

(This inquiry was referred to an acquaintance who does a great deal of colorful embroidery and has perfect success in laundering it. Here is her method: "Wash each piece separately, and do not allow it to lie folded together while wet. The embroidery-thread should be fast-color, guaranteed not to run if properly laundered; even so, some colors are more likely to run than others. Make a light suds with pure soap—I always use soap-flakes, myself—and dip the piece up and down in this, holding it first by one side then the other, doing this quickly and many times. If there are really obstinate stains on the linen, as sometimes happens, it is well to stretch the spot over a bowl and pour boiling water through it from the spout of a teakettle before putting it into the suds, but I have rarely found this necessary. Rinse the piece thoroughly in clear water in the same way, squeeze lightly and either roll in a thick towel—or rather roll the towel with the piece laid flat upon it—to extract most of the moisture, or let become partially dry in a shady place; then place face down on a soft surface, lay a thin cloth over the back and press dry with a moderately hot iron. Some people soak colored embroidery in water to which salt and alum have been added, but if thread from a reliable manufacturer is used and 'common - sensible' care taken, I do not think this necessary. As a general thing, the rule for washing given on most floss labels shows good results." We will leave this question open for further advice from subscribers who may have tested different laundry methods, and that regarding the eradication of stamping, as well; that is the way we help one another, you know.)

WILL you not explain the bullion-stitch in embroidery? A friend has a stamped piece which calls for this stitch, with others, and we cannot get it to come right.—*Mrs. Ethel Price, Indiana.*

(Bullion-stitch has been frequently described, yet we are glad to give it to you once again: Bring the thread up through the material where the stitch is to start, or at one end of the stamped line indicating it, insert the needle at the other end, bring the point out close to the thread at the starting point, wrap the thread around the needle six, eight, ten or more times, as may be needed for the length of the stitch and, holding the coil in place with the left thumb, draw the needle carefully through until the stitch lies on the surface like a tiny roll of beads, covering the stamped line. It should be neither tight nor loose, but of even tension, and is really a sort of elongated French knot. It is not difficult to do; and, after a little practise, you will manage it nicely. The main trouble is, for beginners, to keep the winds from "piling up"; but if the left thumb does its duty faithfully, this will soon be overcome.)

I WISH to knit a sweater for my small son of two years, and the directions I have call for "seed-stitch," but do not tell how to make it. Can Needlecraft enlighten me? — *Mrs. A. Chamberlin, Massachusetts.*

(We will exercise our Yankee privilege of "guessing" that the stitch in question is moss-stitch, often used for little garments—and very simple. The pattern is complete in two rows; for the first row, knit one, purl one, and repeat; returning, work in the same way, that is, purl one, knit one, and repeat. The stitches alternate throughout. If you have an odd number of stitches, so that the row ends with knit one, begin with knit one on the return row; the purled stitch is the exact reverse of the knitted one, you know.)

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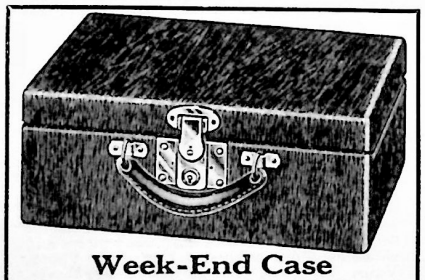

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Augusta, Maine

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No. 3315 N, No. 3316 N, No. 3317 N, No. 3318 N, No. 3319 N, No. 3320 N. Hot-iron transfer-pattern of any one flower, with matching handkerchief, 10 cents. Perforated stamping-pattern of any one flower with matching handkerchief, 15 cents. Stamens for flowers, 10 cents a bunch. White paste, 35 cents a tube. Bronzing-powders, gold and silver, 25 cents a package. Paper cones, 15 cents a dozen. Dusting-brush, 10 cents

Luncheon-Sets with Matching Aprons

No. 3343 N. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Apron stamped on white organdy, 75 cents. Floss to embroider, 14 cents. Lace for edge, 30 cents

No. 3344 N. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Cloth, 36 by 36 inches, and four 12-by-12-inch napkins, stamped on art-linen, hemstitched for crochet, with yellow linen for applique, $1.55. Cloth and four napkins stamped on oyster-crash, hemstitched for crochet, with yellow linene for applique, $1.20. Floss to embroider, 40 cents. Crochet-cotton, No. 50, for edge, 15 cents

No. 3345 N. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Cloth, 36 by 36 inches, and four 12-by-12-inch napkins, stamped on art-linen, with rose linen for applique, $1.25. Cloth and four napkins stamped on oyster-crash, with rose linene for applique, 85 cents. Floss to embroider, 17 cents

No. 3346 N. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Apron stamped on white organdy, with rose organdy for applique, 75 cents. Floss to embroider, 10 cents. Lace for edge, 25 cents

Paris Novelties

No. 3352 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Patchwork for pillow, stamped, choice of blue and white, rose and white, or pongee and white, linene, with back of the color, 20 cents. Wool to embroider, 20 cents

No. 3353 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Floss to embroider bag, 14 cents

No. 3354 N. Paper pattern for rose and leaves, 10 cents

No. 3355 N. Hot-iron transfer-pattern (three designs), 10 cents. Perforated stamping-pattern (three designs), 10 cents. Any one handkerchief stamped on white linen, with linen patches for applique, 15 cents. Floss to embroider, 7 cents

Pillows for Wool Embroidery

No. 3356 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on monk's-cloth, 15 by 36 inches, 40 cents. Wool to embroider, 56 cents

No. 3357 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on monk's-cloth, 16½ by 25 inches, 40 cents. Wool to embroider, 64 cents

No. 3358 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on monk's-cloth, 16½ by 25 inches, 40 cents. Wool to embroider, 64 cents

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No. 3360 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Oyster-linen, 18 by 30 inches, unstamped, with hot-iron transfer-pattern of design, 90 cents. Oyster-crash, 18 by 30 inches, unstamped, with hot-iron transfer-pattern of design, 30 cents. Floss to embroider, 14 cents. Crochet-cotton, No. 20, pink, 15 cents

No. 3361 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on two-tone pink linen huckaback, 15 by 18 inches, with white linen for hems, 80 cents. Stamped on pink cotton huckaback, 15 by 18 inches, with white linene for hems, 20 cents. Floss to embroider, 8 cents. Crochet-cotton, No. 70, white, 15 cents

No. 3362 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on figured white linen huckaback, 18 by 28 inches, $1.20. Stamped on white cotton huckaback, 17 by 28 inches, 30 cents. Floss to embroider, 8 cents

No. 3363 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on two-tone blue linen huckaback, 15 by 25½ inches, with white linen for applique, $1.00. Stamped on blue cotton huckaback, 17 by 25½ inches, with white linene for applique, 25 cents. Floss to embroider, 8 cents

No. 3364 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on oyster-linen, 18 by 23 inches, with peach linen hemstitched hems, 90 cents. Stamped on oyster-crash, 18 by 23 inches, with peach linene hemstitched hems, 35 cents. Floss to embroider, 24 cents

No. 3365 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on 20-by-40-inch Turkish towel, with pink linene for applique, 70 cents. Floss to embroider, 4 cents. Crochet-cotton, No. 20, white, 15 cents

No. 3366 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on oyster-linen, 18 by 28 inches, with lavender linen hemstitched hems, $1.10. Stamped on oyster-crash, 18 by 28 inches, with lavender linene hemstitched hems, 35 cents. Floss to embroider, 17 cents

No. 3367 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Stamped on oyster-linen, 18 by 27 inches, with blue linen hemstitched hems, 90 cents. Stamped on oyster-crash, 18 by 27 inches, with blue gingham hemstitched hems, 35 cents. Floss to embroider, 24 cents

Designs for Felt Applique

No. 3368 N. Hot-iron transfer-pattern, 35 cents. Perforated stamping-pattern, 40 cents. Felt for rug and applique patches, $2.90

No. 3369 N. Hot-iron transfer-pattern, 25 cents. Perforated stamping-pattern, 30 cents. Felt for applique for scarf, with hot-iron transfer-pattern of design, 60 cents

No. 3377 N. Hot-iron transfer-pattern, 15 cents. Perforated stamping-pattern, 20 cents. Bag stamped on black felt with white felt for applique, 70 cents. Floss to embroider, 4 cents

Outline Embroidery Designs

No. 3370 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Bib stamped on pink linene, with white bias-binding for edge, 15 cents. Floss to embroider, 4 cents

No. 3371 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 10 cents. Bag stamped on pongee-colored linene, 10 cents. Floss to embroider, 4 cents

No. 3372 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Bib stamped on pink linene, with white bias-binding for edge, 15 cents. Floss to embroider, 4 cents

No. 3373 N. Hot-iron transfer-pattern, 30 cents. Perforated stamping-pattern, 35 cents. Quilt stamped on white sateen, with pink or blue sateen for plain blocks and border, $1.30. Floss to embroider, 10 cents

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Card-Table-Sets

No. 3375 N. Hot-iron transfer-pattern, 20 cents. Perforated stamping-pattern, 25 cents. Card-table - cover stamped on tan linen, 36 by 36 inches, hemstitched for crochet, $1.00. Floss to embroider, 14 cents. Crochet-cotton for edge, No. 50, linen-color, 15 cents

No. 3376 N. Hot-iron transfer-pattern, 25 cents. Perforated stamping-pattern, 30 cents. Cloth, 36 by 36 inches, and four 12-by-12-inch napkins, stamped on oyster-linen, with blue linen for applique, $2.20. The set stamped on white linene, with blue linene for applique, 70 cents. Floss to embroider, 34 cents. Linen thread for hemstitching, 35 cents

Italian-Embroidered Luncheon-Set

No. 3378 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Italian linen for four 12-by-12-inch napkins, unstamped, with hot-iron transfer-patterns of design, 65 cents. Linen thread for embroidery and hemstitching, 35 cents

No. 3379 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Italian linen for centerpiece, 20 by 26 inches, unstamped, with hot-iron transfer-pattern of design, 60 cents. Linen thread for embroidery and hemstitching, 35 cents

No. 3380 N. Hot-iron transfer-pattern, 10 cents. Perforated stamping-pattern, 15 cents. Italian linen for four 12-by-19-inch place-mats, unstamped, with hot-iron transfer-patterns of design, $1.00. Linen thread for embroidery and hemstitching, 35 cents

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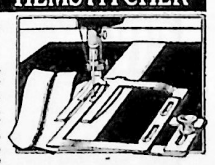

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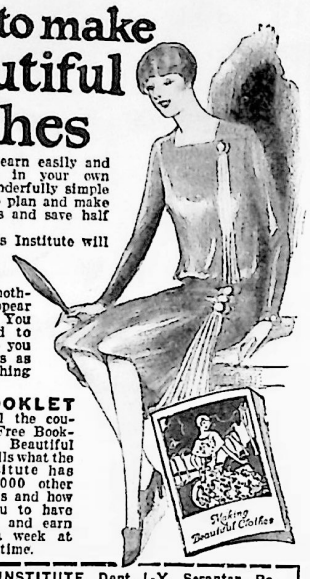

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Accessories---"The Little Things"

Concluded from page 27

take the form of a small table with shelves, a stand with a handle, or a slanted trough often built into an end table.

Hanging-Shelves

Hanging-shelves are often the solution to some empty and useless wall-space. When the smaller sizes are hung in pairs, one on each side of a desk, a window or table, they give balance to the picture and can be conveniently used for books or decorative objects that might otherwise be out of place in the room.

In the kitchen, a hanging-shelf, especially when painted and decorated in bright colors, imparts a quaint and old-world air, providing great convenience if placed handily near the stove or work-table. Its decorative possibilities are numerous, arrayed with colored shelf-paper or scalloped oilcloth, and equipped with colorful containers.

Pictures, Mirrors and Wall-Hangings

Above all, pictures must "belong" to the room, and to the people who live in the room. One cannot say such and such a subject is best or most suitable, for individual taste must govern the selection of the picture which that individual must look at, and it should certainly be one that gives continued pleasure.

It is far better to have no pictures on the walls of a room than to hang an odd assortment of heavily framed subjects handed down from a former generation, kept for sentimental reasons, regardless of the fact that they have no interest or appeal to the present generation.

The vogue for certain types of pictures for the average American home is quite definitely marked at the present time. There is no use in the present scheme of things for large, heavy or ornate picture-frames. The picture is the important factor, and the frame merely what its name implies.

When a wall-space behind a group of furniture seems empty and uninteresting, the solution is a picture, mirror or hanging. Consider the space carefully, so that the picture selected will be of right size and shape. If the empty space is long and narrow, choose a picture hanging vertically; if the space is broad, choose one with its length horizontal. If it is too large, a picture will overbalance and make the furniture appear small; if too small, it will still give the feeling of emptiness. Several small pictures of related subjects hung together in a group give the same impression of balance as would a single large one.

Original oil- and water-colors, etchings, good reproductions and prints of the old masters, decorative landscapes and colorful flower subjects, offer a wide variety to meet all needs and tastes. Old maps are interesting, especially if displayed with a ship-model. Particularly charming are the old samplers and fashion-plates so popular at the present time.

Mirrors add space and light when properly hung. When hung on the side wall, a mirror will give width to a narrow room, especially if it is placed so as to catch and reflect light.

A mirror hung above a console table, with a few well planned accessories such as a tray for cards and letters and possibly a pair of candlesticks, is always appropriate for the hall, and also has many uses in the living-room. At all times, size must be considered so that it not only fits the space in which it is hung, but is in correct proportion to the other pieces of furniture in the group.

Wall-hangings may be found that are suitable for the most informal as well as the most formal rooms. Tapestries, rich brocades and lavish embroideries find an appropriate setting in the latter. Indian prints, batiks, or tied and and dyed hangings of unbleached muslin can be used where the more luxurious fabrics would be out of place.

Screens

Screens are useful in many ways. When a room is needed for several purposes, a screen can be utilized to divide the space, hiding from view undesirable corners or doorways. Thus a living-room can be given an added charm by the decorated panels of a screen, on the other side of which may be furniture necessary for bedroom or dining-room purposes.

One of the most popular coverings for the modern screen is wallpaper. This, when shellacked makes a durable finish. The many wallpaper patterns on the market offer a wealth of decorative possibilities in a wide range of colors; modernistic floral, Toile de Jouy, colonial flowered chintz, ship - patterns, and French scenic patterns, assure an appropriate type to fit every decorative scheme. Other coverings are cretonne, printed linen or plain fabrics.

Pillows

These small harbingers of comfort are the opportunity for the home decorator to display her skill and ingenuity. At a very small outlay, a professional touch is obtained with an interesting assortment of pillows judiciously placed to give the correct accent and to brighten the shadowed corner of davenport or arm-chair.

Almost any fabric is suitable for pillows; colors may be the brightest tones in the room, if chosen to repeat the colors already used throughout the room.

Flowers and Plants

Flowers and plants bring cheer and sunshine; and, though an addition to any room if they can only be had in limited quantities, it is on the dining-room - table that they are most appreciated.

There is an art in arranging flowers which demands that a vase or holder be of the correct shape, size and color. Though some flowers are seen to advantage in a heavy pottery bowl, others seem to demand delicate glass or crystal. With this in mind, floral decorations acquire added charm. Rather have too few than too many blossoms in one holder; their beauty is much more apparent.

For the winter months, there are colorful berries, orange bittersweet, Japanese balloon balls, and everlasting daisies. These are available for the city dweller, as well as the more fortunate inhabitants of the country.

Plants in a sunny window always attract favorable attention, imparting to the room a breath of fresh air and the outdoors. Attractive stands can be produced in a wood finish to match the furniture, or colorful paint and lacquer, wrought iron or wicker.

NEEDLECRAFT'S FREE DECORATION SERVICE

You may need to know how to add just the right colors to give your room a new interest.

Let the Home Decoration Department advise you.

Send Hazel H. Adler, Editor of the Home Decoration Department, your furnishing and decorating problems. Describe your present furnishings and what you are planning to do. Be sure to state size and exposure of rooms, number of windows, and color and type of present furnishings. Blue - prints or penciled floor-plans will receive careful consideration. *Your letter will be answered personally and not through the columns of the magazine.*

BULLETINS

NEEDLECRAFT'S BOOK OF SLIP-COVERS AND DRAPERIES, Price, 10 cents. An 8-page printed bulletin with illustrations covering a wide variety of types of slip-covers and window treatments. Detailed directions accompanied by diagrams are furnished for the cutting and making of draperies and slip-covers with a professional touch.

This bulletin includes illustrations and full information concerning a wide range of new and attractive drapery materials which may be purchased directly from NEEDLECRAFT.

List of FREE Bulletins

THE MAGIC OF THE DYE-POT

EIGHT LIVING-ROOM FURNITURE-ARRANGEMENTS

HOW TO REFINISH OLD WOODWORK

HOW TO REFINISH OLD FLOORS

LAMPSHADES YOU CAN MAKE AT HOME

NEW IDEAS IN PILLOWS

ATTRACTIVE BREAKFAST-ROOMS

Please enclose a 2-cent postage-stamp to cover mailing of each bulletin you request.

Address letters to HOME DECORATION DEPARTMENT, Needlecraft Magazine, Augusta, Maine. Write your name and full mailing address *legibly* on both envelope and letter.

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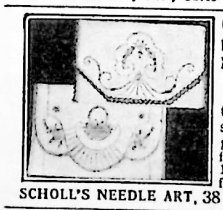

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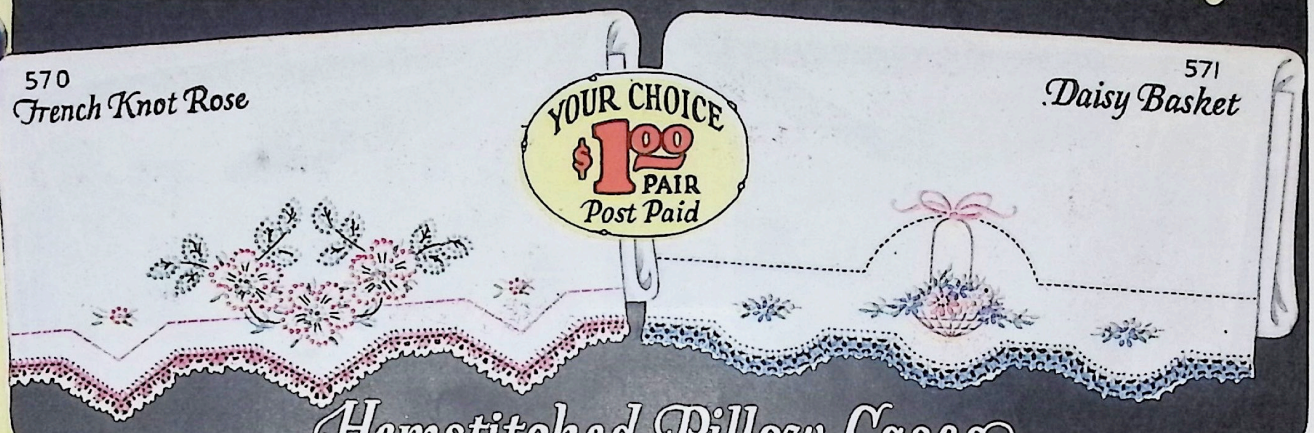

Hemstitched Pillow Cases

No. 570—Rose design for French knot embroidery, with a few lazy daisy and running stitches.

No. 571—Basket and bowknot design, for outlining, lazy daisy and French knot embroidery. Has an extra row of hemstitching.

These pretty pillow cases are our exclusive creations, and can only be obtained directly from us. They are stamped on the nationally known "*Pepperell*" and "*Great Falls*" white linen finish tubings. Will wear and launder to your entire satisfaction. The edges are hemstitched, and may be finished with a lace or crochet edging. You will want several pairs of them for guest use, and at their attractive low price you cannot resist buying a few pairs for daily use. Size 42x36, price per pair, postpaid..... $1.00

Nun's Boilproof Cotton to embroider each pair of cases 25c *extra.*

Color Chart included Free with every order.

98¢ Postpaid

Lace-trimmed Batiste Apron

No. 569—This fancy apron has a dainty butterfly design for lazy daisy, French knot, outline and one-stitch embroidery. Made up of an excellent quality pin-stripe *Batiste* in washfast colors. Edges are trimmed with fine Valenciennes lace. Shoulder straps of self material. COLORS: *Rose* or *Green*. Price postpaid 98c each

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Silk Ribbon bows for trimming apron [already made up] price each 10c.

5 PIECE Hemstitched Tea Set

Tea Set stamped with a basket design for lazy daisy, French knot, one-stitch and outline embroidery. The neatly hemstitched edges can be finished with lace or crochet edging.

Choice of Two Materials

No. 572—**Cream Aero Cloth** with a rich tint.
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Five Piece Set, consisting of one 36-inch cloth and four 12-inch napkins, [*state material desired*] price postpaid..... 98c

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No. 552—Kiddies may romp to their hearts' content in these serviceable Creepers of fine quality **Broadcloth.** Stamped with a simple design at waist and on collar. Has elastic at knees and a flap at bottom which fastens with pearl buttons. The waist is of white Broadcloth, and the panties and trimmings of **Tan, Pink** or **Blue** fast color Broadcloth. Sizes **1, 2** and **3 years.** Price each.... 98c

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Off came the cloth— and the dough was chilled

HER small son decides to investigate, and quietly pulls the cloth off the bowl. And a cool breeze comes across the room from an open window, strikes the exposed dough and checks its rising.

If her flour had been of that sensitive variety which must be handled as carefully as old lace, this youthful prank might have meant a baking failure—rolls lacking in flavor, heavy, and coarse in texture.

But not with Pillsbury's Best Flour. Here is a flour of generous quality—such trifling accidents as might upset a flour less carefully milled, have no effect on the things you bake with Pillsbury's Best.

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Pillsbury's Best Flour is tested every hour as it is milled. It is made from wheat bought by men who ransack the country for just the proper grade. It will bake anything you want—delicious pastry, biscuits, or good bread—with absolute certainty. And it will rise to an emergency because it has more strength and a higher quality than you usually need.

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the Pillsbury Basic Recipe Method? It shows you how to bake a hundred delicious foods from only four basic recipes. Now you can easily serve a greater variety of baked delicacies—housewives continually tell us it is the most convenient and successful baking method they have ever found. We will be glad to send you the whole method free—write for our booklet, "100 Foods from 4 Basic Recipes."

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